

2.505

u
\$3 JUNIOR

Arts

AND ACTIVITIES

RICKER LIBRARY
SEP 8 1953
DEPT. ARCHITECTURE



MEET A BETTER CRAYON



DRAWN WITH CRAYRITE CRAYONS

These blend easily, beautifully, to desired shades. The colors are uniformly true, intense and brilliant from end to end of each stick. In Crayrite, only the finest wax and pigments are skillfully combined to form crayons of marked superiority.



DRAWN WITH ORDINARY CRAYONS

These are often too hard or too soft for blending. Less carefully made, they give weaker colors which may vary as the crayon wears down. Flaking and piling are common and spoil the appearance of the most carefully drawn pictures.

WE INVITE YOU TO COMPARE

Because CRAYRITE Crayons are the finest ever to bear our name, we invite you to make these comparisons with the crayons you now use. Send for your FREE package of CRAYRITES. Then, compare for:

COLOR . . . CRAYRITE colors are bright and true.

FLAKING . . . CRAYRITE waxes are skillfully blended to prevent flaking.

PILING . . . High quality materials are properly compounded to reduce piling.

STREAKING . . . CRAYRITE Crayons are uniformly free from grit and other impurities.

STRENGTH . . . CRAYRITE Crayons are stronger and have greater resistance to heat.



**MILTON BRADLEY
COMPANY**

SPRINGFIELD 2, MASS.

Boston • Philadelphia • Chicago



Crayrite Crayons—
Professional Quality
at No Extra Cost.
In boxes of 8, 16
and 24 colors.

FREE—

Mail coupon today for a full size, 8-stick package of CRAYRITE Crayons. With it, we'll send our helpful folder, "Getting the Most Out of Crayons."

MILTON BRADLEY COMPANY, Dept. JC-36
Springfield 2, Mass.

Please send me, without charge, a regular 8-stick package of CRAYRITE Crayons and your folder, "Getting the Most Out of Crayons."

Name

Name of School

City & Zone County State

I teach Grade

Dear Reader

A recent report from our circulation department indicates that this September issue of *Junior Arts & Activities* will be reaching many new classroom and art teachers over the nation. If you are one of these new readers, welcome. These pages are dedicated to helping you in a very practical way carry on your program of creative school activities. Your comments and suggestions are always welcome because they provide first-hand guidance in bringing you each month a better magazine.

There is a rapidly growing international interest in *Junior Arts & Activities*. Here is a letter from a subscriber in Denmark:

Dear Editor:

For a year I have been a subscriber and from month to month I have been looking forward with eagerness to the next copy. I dare say that among the magazines concerning art education, I gain most inspiration for my practical work as an art teacher from *Junior Arts & Activities*.

As a traveling art educator-instructor I always take several copies with me when I visit schools in the provinces of Denmark. Everywhere the clear instructions and many practical hints given in pictures and words are highly appreciated. If the number of Danish subscribers is not increasing considerably, the low salary of Danish art teachers may be the reason. However, there may be other reasons, too. For instance, the fact that the importance of art in general education is not commonly recognized so that the time given over to art activities in Danish schools is often looked upon with "cold eyes". As a result the teacher is not given much money for materials and equipment. Also, many of your methods of art education require more space and time than the average Danish school can afford. Our art education is consequently based upon simple means and rather short working-processes. These and other local conditions determine our methods and activities and to some degree also our aims for school art education.

Whatever differences exist between American and Danish ends and means in art education, so much remains in common as far as the **attitude** is concerned, and so much more is left for us to experience from your advanced practices, that we really need a magazine such as *Junior Arts & Activities*.

Yours sincerely,
Rikard Sneum
Copenhagen, Denmark

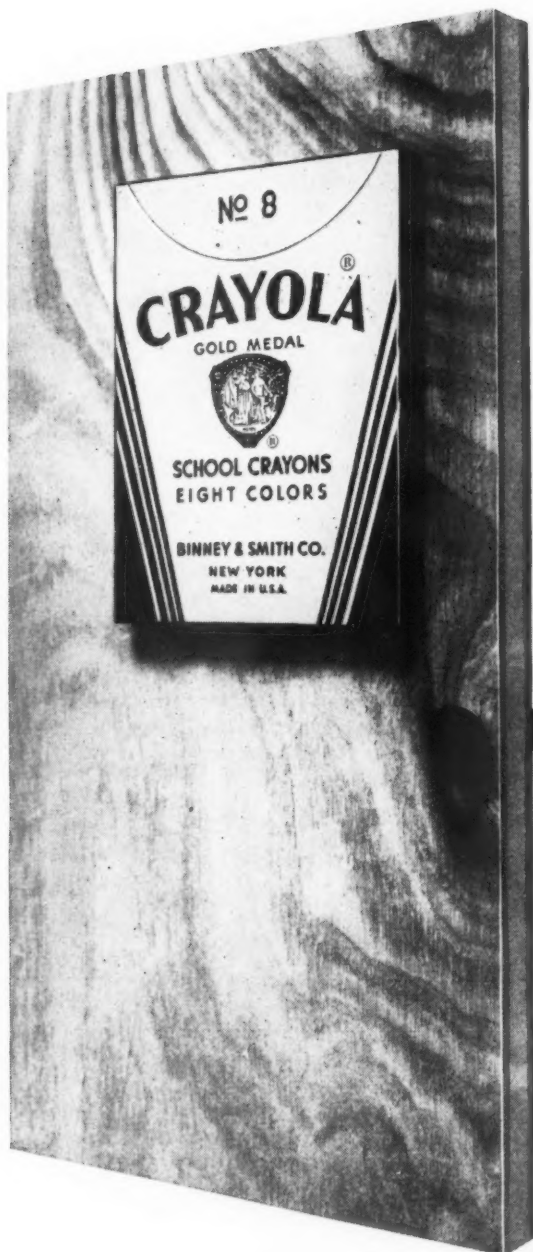
It is gratifying to have such comments from our overseas teachers. Do you know *Junior Arts & Activities* is being used today in the schools of 28 different countries?

Sincerely,

F. Louis Houser

Opens the door to self expression

CRAYOLA® CRAYON is basic equipment for all grades. For beginners it opens the door to self expression. For advanced students it is a genuine art medium, capable of producing serious and significant work.



BINNEY & SMITH CO.

41 E. 42nd St., New York 17, N. Y.

Celebrating 50 Years of CRAYOLA® Leadership

JUNIOR Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 34
Number 1

Editor

F. LOUIS HOOVER

Director, Division of Art Education
Illinois State Normal University
Normal, Ill.

Managing Editor

BETTY LOU MUNSON

Art Editor

L. W. MERRELL

Editorial Advisory Board

ROSEMARY BEYMER, Director of Art
Kansas City, Missouri, Public Schools

ELEN COPLEY GORDON, Director of Art
Education, Detroit Public Schools

MARION QUIN DIX, Supervisor of Art
Elizabeth, New Jersey, Public Schools
President National Art Education Ass'n.

IVAN E. JOHNSON, Head,
Department of Arts Education
Florida State University, Tallahassee, Florida
Vice-President National Art Education Ass'n.

ANN M. LALLY, Director of Art
Chicago Public Schools

PHYLLIS KENNEDY LOGAN

Department of Education, University of Arizona
Art Director, Tucson, Arizona, Public Schools

MARION E. MILLER, Director of Art Education
Denver Public Schools

EDITH L. NICHOLS, Assistant Director of Art
New York City Public Schools

ARNE RANDALL, U.S. Specialist in Fine Arts
Washington, D.C.

The Jones Publishing Company

Editorial and Advertising Offices:
542 N. Dearborn Parkway, Chicago 10, Ill.
WHitehall 4-0363

G. E. von ROSEN, President

CURTIS FULLER, Editorial Director

M. MAGNUSSON, Advertising Manager

Copyright 1953 by

THE JONES PUBLISHING COMPANY
All Rights Reserved

Contents for September, 1953

The Editor's Desk	3
What Will the Report Card Show? Pauline D. Smith	6
Art on the Maumee Elizabeth Gilmartin	10
What Educators Say	17
A Frenchman Looks At Art Education Arno Stern	18
Art Appreciation Series	22
Junior Arts in the Sickroom Margaret Clarke	24
Art Day for Mothers Elaine La Tronico	28
Junior Art Gallery Sally Porter	32
Carving in Cardboard Jack Teeters and Estin Parks	34
One-Stop Shopping	39
Books of Interest and Audio-Visual Guide	40
Shop Talk	42

Cover Design: Ronald Webster, Page 11, Grade 6,
Dodge City, Kansas



JUNIOR ARTS & ACTIVITIES is published monthly except July and August by the Jones Publishing Company, 542 N. Dearborn Parkway, Chicago 10, Illinois, G. E. von Rosen, President. SUBSCRIPTION: One Year, \$5.00 in the United States and foreign countries. Single copy, 60c. CHANGE OF ADDRESS: Four weeks' notice is required. Send old address as well as new. ENTERED as second-class matter September 27, 1939, at the Post Office in Chicago, Illinois, under the Act of March 3, 1879. Additional entry, Rochelle Illinois. JUNIOR ARTS & ACTIVITIES will consider for publication articles concerning creative activities for children. Correspondence regarding manuscripts should be directed to the Editor.



1



2



3

WHAT WILL THE REPORT CARD SHOW?

By **PAULINE D. SMITH**

Assistant Supervisor of Art Education
Baltimore, Maryland

The evaluation of a child's art work is a problem of great concern to primary grade teachers. To know on what basis and in what ways the creative art work of children should be judged is indeed difficult, and there have been few attempts to formulate criteria.

By "evaluation" we mean the careful appraisal of products of child art to ascertain their total worth or value. What properties shall we consider of most value or worth? Which qualities are essential if the products are to merit our esteem as the "adequate expression of feeling"?

Obviously the basis for evaluating any finished product or product-in-the-making should be the purpose or reason back of it. What, then, do we expect a child to have gained through this art experience? We are

concerned here with human personalities rather than with formulas for art production. The child's emotional as well as intellectual development is important.

Understanding his work is a prerequisite to honest evaluation of any product of child art. Not only do we need an understanding of the product itself but of the maker of the product as well and all that went into the making. We can realize the full significance of any work of art only as we experience the thoughts and feelings of the artist as he produced it.

We know that the art work of children is quite different from that of adults. The child's art expressions are not clumsy attempts to imitate adult work or to portray objects in an adult manner. Consequently,



(1) "Out for a Walk" by Patricia Henninger, age 7, is a child's interpretation of her own experience, unique and satisfying to her. (2) Through experience in handling materials, the child learns how to use each to best advantage. (3) Active imagination combined with vicarious experience enables third grader to create vital, living picture. (4) Kindergarten child used paint to express admiration of her mother's scarf. The result is direct and forceful.



5



6

children are often better judges of their own work or that of other children than are most adults.

When the teacher through skilled questioning encourages the child to evaluate his own art efforts (in the process of creation as well as when the product is finished) she encourages individual growth in expression and standards of workmanship. At the same time she learns a great deal about him, his thoughts and his feelings.

Realizing there are many factors to be considered, not separately but as in a unified experience, what shall we consider as suitable criteria for evaluating the creative art products of children? By asking the following questions about each piece of child's work, keeping in mind the child's point of view and his level of development, a fair judgment may perhaps be achieved:

Is the child's idea or emotion fully expressed? An inhibited child whose art expression has been restricted will need to be encouraged. The expression of a child's experience with and feelings toward an object are more important than the realistic representation of the object. Often ideas and feelings may be better expressed non-objectively. The finished product should always be considered as secondary to that of the value to the child of the creative process involved.

Is the product satisfying to the child? If he has truly expressed his ideas and feelings with care and deliberation, if he has not been made to feel that his efforts are inferior by comparison with the work of others or by criticism from those judging by false standards, if skillful guidance was given when he felt the need for it, the finished product is almost certain to be satisfying not only to the child himself but to all those who recognize the true values in child art.

(5) Fire is a vivid experience expressed freely and sincerely by Grade 1 Pupil Roy Miyasaki. (6) Paper bags in Grade 3 are the kinds of things students can explore with interesting and worthwhile results. (7) Swimming duck by young student has sensitive sincere quality that is an important aim of school art instruction.



7

Is the product visually interesting? Again realistic representation is not the goal. At times, a product may be made more interesting by departing from realism. The use of unusual colors, exaggerated parts or even distortion often adds to the total effect.

Is the product imaginative, original (his own creation), individual? All creative work must spring from the experience of the child whether it be visual, emotional, or vicarious. The interpretation of this experience must be his own if it is to be considered genuine. The child's experience concerning horses cannot be honestly represented by copying a picture of a horse.

Is the product forceful, vital, living? If continuous encouragement is given to individual expression by acceptance and praise of the child's sincere efforts he will gain confidence and feel sure of himself. His art products are bound to reflect this feeling and to be direct, strong and full of vitality.

Is the product just right (a matter of feeling, not technical perfection)? In order to be "just right," it must possess that characteristic which inspires in the one who looks at it, a satisfying, uplifting, thought-provoking emotional response—esthetically "right." Technical perfection alone will never produce this quality. On the contrary, sophisticated technique may result in a product lacking in life and vitality.

Is the product sensitive (having undefinable feeling quality)? A certain essence which defies identification permeates some work. Rather than strength and vigor, sensitivity may be the outstanding quality which has made a work of art just right. Sensitivity signifies restraint and refinement in the work and often is nearly synonymous with harmony.

Are the materials handled sincerely? Through experimentation and experience, the child must learn the possibilities and limitations of various materials

and how to use each to its best advantage as an art medium. He should be encouraged to select the material best suited to the purpose he has set forth to accomplish, to express his ideas and feelings *through* the material and *with* it—never working against its natural qualities. An object suggesting wood must not be made of clay. To force one material to simulate another is usually insincere if not downright dishonest.

All of these questions should be asked by teacher and pupils of all finished art products and of all art products-in-the-making as well. In this way both teacher and pupils will become increasingly more sensitive to art quality and better able to evaluate art products effectively. A means to better procedures and improved work is thus to be realized through the experience of evaluating.

When the child is to receive a grade or some type of evaluation is to be sent to his parents, the achievement score should be arrived at in terms of the child's total accomplishment — not on the basis of his ability, skill and performance in painting, modeling, handcraft, or any other restricted aspect of art. His rating should represent an appraisal of his growth in art, including his social, intellectual, esthetic and creative accomplishment and taking into consideration his habits, attitudes and appreciation. •

Suggested Reading

- Ellsworth, Maud and Andrews, F., *Growing with Art*. Chicago, Benjamin H. Sanborn and Company, 1950.
- Gaitskell, Charles and Margaret, *Art Education in the Kindergarten*. Toronto, The Ryerson Press, 1952.
- Lowenfeld, Viktor, *Creative and Mental Growth* (Revised Edition). New York, The Macmillan Company, 1952.
- Perrine, Van Dearing, *Let the Child Draw*. New York, Frederick A. Stokes Company, 1936.
- Winslow, L. L., *Art in Elementary Education*. New York, McGraw-Hill Book Company, Inc., 1942.



Navarre School's sixth graders line the walls with their paintings, suspend mobiles from ceiling.

ART ON THE MAUMEE

The Toledo schools' advanced art education program

is only one of many civic activities combining to maintain the
city's cultural opportunities.

By **ELIZABETH GILMARTIN**

Supervisor of Art Education, Toledo Public Schools
Assistants: Juanita Goodsite, Mary Ryan
Photographs: Judson Siddall, Richard Drouard

Toledo is an attractive city on the Maumee River, a few miles from Lake Erie. It is one of the St. Lawrence Waterway ports and during the shipping season foreign vessels unload and load at our city docks. The beautiful Maumee River is rich in the history of the Old Northwest Territory. The river and extensive Lake Erie shores nearby provide recreation for thousands of Toledo residents. Ours is an industrial city, a prosperous community, advertised as the world's largest glass center. The residential communities encircling Toledo are pleasant places in which to live.

The Library, the University and the Museum of Art are unusually well fitted for the kind of community service expected today. We can count on the full cooperation of the library staff at any time. Many of our teachers are graduates of Toledo University and do their practice teaching in our schools. These education students are placed with excellent teachers where they can observe and initiate art activity from the beginning of their training.

In the Museum of Art are centered most of the art and music opportunities for northwestern Ohio. The Museum is always seeking new ways to be of service to the schools. Toledo children roam the galleries at will. The education of children has always been important in the Museum program and many and varied are the activities offered. A thousand or more children swarm into museum art classes on Saturday. An equal number enjoy the concerts especially planned for them. Many classes visit the Museum for



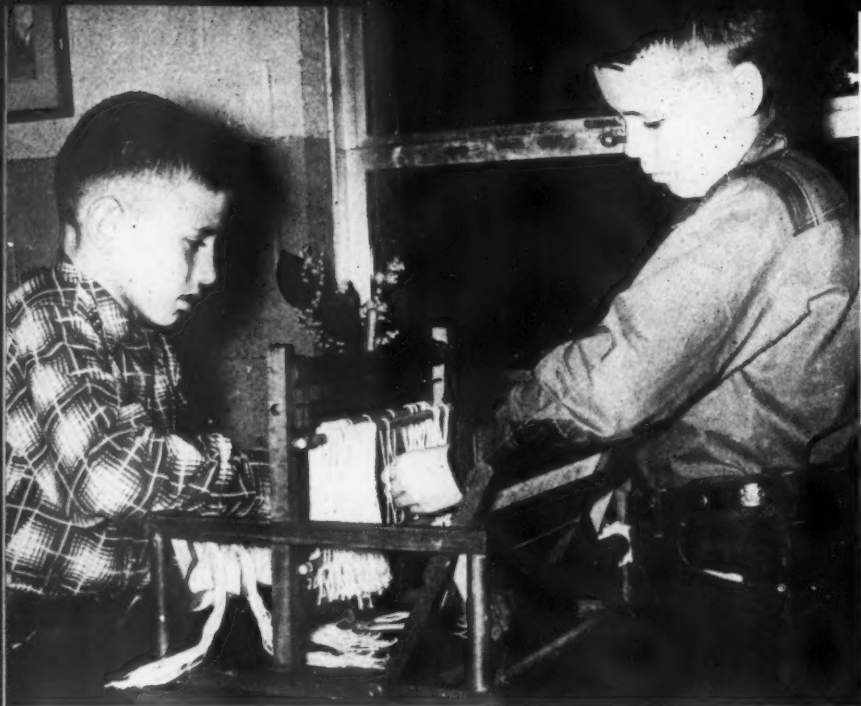
Teachers earn university credits attending art classes.



Children learn of opportunities for enjoying music and art in "Know Your Museum" tours.



Toledo's youngsters build self-reliance through creative play and constructive work.



1



3



2

EXHIBIT FROM TOLEDO

special talks. "Know Your Museum" tours are scheduled for seventh and eighth grades so that Toledo youth may learn of the opportunities offered for the enjoyment of music and art.

For some time we have had enthusiastic workshop groups. They have been equally popular whether held after school hours or in the summertime. This is due undoubtedly to the exceptional quality of leadership in instructors, who have been either gifted classroom teachers, or from the supervisory staff. The art workshop is one of several given jointly by the Museum of Art, Toledo University and the Board of Education. Teachers also enroll in ceramics, paintings and sculpture classes and receive university credit.

A minimum of statistics may be of interest. 800 kindergarten and elementary teachers are supervised throughout the year. 160 new teachers received special attention in 1952-53. 40 seventh and eighth grade teachers who teach art and other subjects in a modified junior high program met throughout the year as a curriculum planning group for discussions, demonstrations and committee reports. Principals and general supervisors joined this group at intervals. Five high schools and two vocational schools complete the picture of our responsibilities.

(1) Fourth grade boys' hands become sure and skillful at the loom. (2) Seldom realized is the importance of the relaxation which accompanies drawing, painting and hand work. (3) In art classes, boys thread needles just as girls learn to hammer and saw. (4 and 5) At the drop of a paper sack children turn into wild animals: "big cats," monkeys, clumsy bears, giraffes. (6) Puppetry in the third grade uses children's natural play instinct and growing awareness of the world.

ed-
do
the

op
her
s is
der-
ass-
art
Mu-
Ed-
ngs

der-
sed
cial
ade
odi-
r as
on-
gen-
five
the

IES



5





7

This is the setting in which we work, a city of medium size, above average in cultural and recreational opportunities, with excellent library, university, and museum facilities and a school system with an intelligent teacher personnel that believes in children and youth. The children have a great variety of materials with which to work. These are given to them without cost. We are particularly fortunate in that our supervisory and administrative associates believe in art education as an essential part of the general program.

It is not easy to write about a program that is the result of the ideas, plans and experience of many people and one that is constantly being reevaluated.

Our kindergartens are vivid, active places, well organized and equipped. The children create freely and happily. Painting, working together with tools, singing, pantomime and dramatic play are wonderful things to do and help greatly in bringing children into the group pattern.

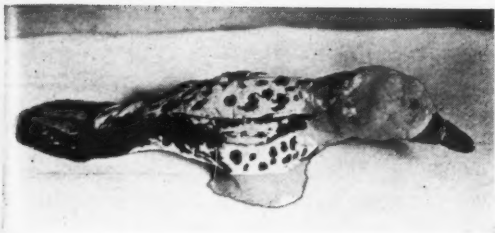
The elementary classroom teacher, who guides children so intimately, plans art activities as an integral part of her program. In this way the general supervisors are in close touch with the arts and their belief in the value of creative thinking and experience in the development of children are a source of inspiration and encouragement to teachers. It is notable that the

(7) Healthy emotional release is provided by absorption in creative art work. (8) Children are fascinated by mobiles — their balance, movement and shifting color. (9) A clay bird becomes its maker's prized, personal possession. (10) Three-dimensional design of old wood fragments is a junior high school product. (11) Historical incidents are vivid to students who make costumes and scenery to dramatize them. (12) Making and working a puppet satisfies an adolescent's pride as an individual. When the show begins, he is glad to become one of the group, working cooperatively.

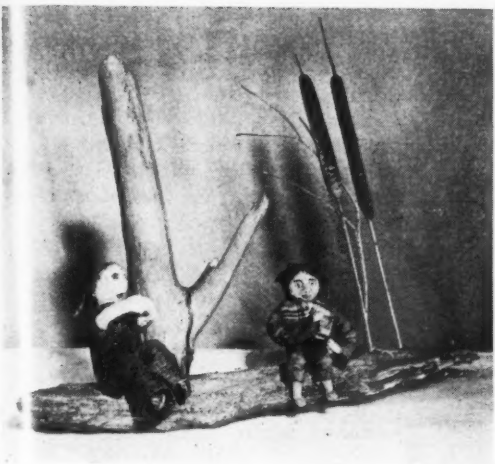


8

EXHIBIT FROM TOLEDO



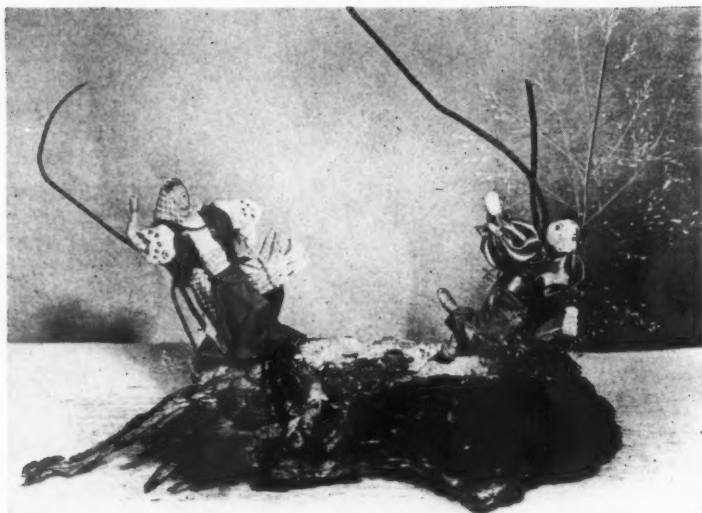
9



10

12





14



15



EXHIBIT FROM TOLEDO

primary and intermediate teacher councils initiate workshops, panel discussions and demonstrations entirely independent of the art department.

Since art is an elective in our high schools we plan to give seventh and eighth grade students rich and varied art experiences. These junior high teachers believe that creative leadership is a basic factor in planning a program. They are encouraged to weigh carefully the value of creative leadership against the immediate results of directed lessons. Adolescent children—a study in themselves—have differences in personal traits, in temperament and interests which are keys to their individual expression. The junior high student is encouraged to think creatively, to express his own ideas, to solve his own problems, to create for his own enjoyment, to cooperate with his group. Recognition of the personality of the individual not only inspires pride in accomplishment but exercises imaginative, confident minds so invaluable in our society.

High school art teachers work quite independently, meeting together several times a year to discuss common problems. Courses offered are essentially the same in each of five high schools but the content varies according to the needs of the students. The major interests of teachers often influence an emphasis on crafts, painting or commercial techniques as the case may be. All schools give the students an opportunity to experiment with contemporary trends in painting and design and use of modern commercial studio equipment. Any interested student is welcomed into the workshops and talented (continued on page 44)

(13) Another junior high school tableau shows extremely fine work on tiny costumes. (14) The complicated, technical things to be done in block printing interest junior high school students. (15) Toledo schools do not overlook the advantages of using waste materials. Here student is making brilliantly-colored Siamese headaddresses with jingling bells. They will be worn in a show between halves of a football game.

Creative thinkers in art and in education are challenged by the humanizing, developmental potentialities of art as experience — not with specialized subject matter or skills — but as a matter for priority in childhood. It is because of these distinctive potentialities for human development that art education becomes especially responsible for values which the new orientation, as shown by recent studies, emphasizes as so basic. They must challenge those who are concerned professionally with art in the schools, and must challenge them in what they do to the education of growing children and youth. Because of the social, cultural and educational significance of early childhood experiences that are even more fundamental than the so-called fundamentals of the traditional curriculum, developmental art experiences are an essential for all children through the growing years on this account.

Recent studies in anthropology, sociology, psychology and child development do indeed have deep related implications which provide the basis for a cultural reorientation of art education. But most of us know more about the arts and the artifacts of antiquity than we know about the implications of the newer findings in the social sciences for the integration and renewal of our own cultural milieu. We know that our culture is dynamic and democratic. We know that it is caught up in the cross-currents of social change. We know that it is heterogenous or mixed and that this complicates human relations. We know that this puts a premium on adaptability. We know that our culture prizes certain basic freedoms, and we know that those freedoms are threatened, but we are inclined to be more concerned about external threats than we are with internal cultural conditions that develop or threaten the human spirit. The freedoms which our culture prizes are fundamentally related to spontaneity of action and integrity of expression, mechanization and regimentation. If we expect art to serve developmentally, mechanization is not our means. Dictated action also inhibits spontaneity. It makes cogs of men, reduces their freedom to gear them to patterning processes. Today's children live in a changing world and in a dynamic age. That puts a premium on stamina; it puts a premium on adaptability. Freedom itself needs to be trained for, defended and extended. The challenge gives art education a rare and inspiring cultural opportunity and a timely impetus.

From an address by Laura Zirbes, Professor of Education, Ohio State University, given at the annual convention of the Western Arts Association, in Columbus, Ohio, 1952.



A FRENCHMAN LOOKS AT ART EDUCATION

Art education is gaining an immense share in our curriculums. The hope is that it can bridge the gap between modern art and today's public





2



3



4

(1) For group painting on murals, children take turns standing on a high ladder to reach upper portions of their picture. (2) It isn't necessary that very young children paint a "thing" — only that they develop an enjoyment in using paint. (3) Gilles, age 6, paints himself and his father wearing heavy boots while harnessing their horse. (4) Francoise, 9, paints his version of American Indian.

By ARNO STERN

Director, Academie Du Jeudi
Paris, France

Translated by Dr. Jennie Whitten

In recent decades new tendencies have completely revolutionized our concepts of education. It has not been a question of revising programs or of changing details, but of replacing a discarded form by a new one which experience has shown better meets the needs of the child. New ways of teaching have been found. The study of the child has determined the methods—it is the child who is at the center of these activities. To be sure, the practical application of these ideas cannot be adopted all at once. Even their most ardent proponents believe that a certain period of maturation is needed before introducing them into general use. Nevertheless, they do exist in scattered experiments and have been genuinely successful.

The problem of a new educational approach touches every field, every point of contact between a child and his environment. We shall consider here only one field, that of art education. The importance that the arts are coming to take in the sum total of education would in itself be enough to constitute a revolution in this field. Formerly the place of the arts was infinitesimal; today it is immense. Now this new education, as we have said, starts with the child and is adapt-



5

(5) Any wall area that can be covered with sheets of newspaper or brown wrapping paper makes an effective background for painting. (6) Christian, age 5½, is just beginning to paint simple symbols of the exciting events about him. (7) Suzanne, age 14, paints a picture of herself seated at the piano. (8) A long paint bench provides a fine place to mix paints.



6



8

ed to his needs. Art is the first means of expression a child uses and that is why it has assumed such importance. Clearly, however, it is not only the role of art which is new but also the form which instruction in art takes.

No longer is art a lesson taught by the lecture method to children or adolescents seated in straight rows. Such a lesson was often given by artists who were, to be sure, masters in their art. But they had a limited understanding of how to teach and were completely ignorant of the needs and abilities of their pupils. True art education touches the field of art and the field of education at the same time.

Let us examine the results of contacts made with art by young children, by adolescents, and by adults. That is, we shall move from what we shall call the age of spontaneous creative activity to the age of knowledge of art. Primarily we shall be interested in the attitude towards art, and after determining this attitude we shall go beyond that to the possibilities of an education by art and for art. It is not a question

7



here of establishing a program or an educational procedure or of going into the details of the various aspects of the problem. Rather it is important to isolate the problem and to separate it from numerous misconceptions from which even modern developments are not always free.

To understand art—that is, great art—presupposes in the public a certain cultural attainment, for the understanding of art is achieved only by means of an intellectual effort. Now we are particularly concerned at the present moment with the child, who clearly lacks the ability to understand through the intellect. That is why the real meaning of a picture by a great artist escapes a child. All he can grasp of it is a very superficial aspect; in most cases it offers him only a "subject" which he recognizes and finds more or less exactly depicted.

It is a mistake to think that the pictures of modern painters, which people sometimes compare with children's painting, are therefore understood by children. If there is a similarity, it is in the fact that at times the adult uses a mode of expression as far removed from realism as is the art of the child. And the situation is an asset only for the adult.

When an adult looks at child art, he finds himself confronting a universe with laws very different from those of his own world. For the adult, the surrealist is close to this world of child art. But the relationship of adults to children's art is not at all the relationship we are going to examine—that of children to adult art.

If we show modern pictures to a child, in most cases he will accept a surrealist expression without the mental reservations of the uninitiated adult. But that does not mean that he has understood it, or has understood surrealism as such. One effect of the picture may be to release in him quite unforeseen reactions, far removed from the in- (continued on page 37)



This is a typical painting by the great contemporary artist, Juan Miro. Here is a painter with an unusually keen sense of humor, and yet one who spends much time and care in organizing his highly original signs and symbols of people, birds and beasts.

Miro was born in Catalonia, Spain, in 1883. As a youth he attended both the School of Fine Arts and the Academy Gali in Barcelona where he showed unusual promise as a young painter. He made his first trip to Paris in 1919 where he met Picasso and other young painters who were later to become important names in modern painting. During these years, even as today, color was of great importance to Miro. His often humorous shapes — barely suggesting recognizable forms — vibrated with brilliant color. At times his compositions became quite complex and somewhat difficult for the spectator to understand. But always his colors glowed and always his method of drawing was fresh and spontaneous.

In 1947 Miro visited America. During his stay he accepted a commission to produce a mural for the skyscraper Terrace Plaza Hotel in Cincinnati. This huge, brilliantly planned composition added greatly to his fame and popularity in this country. The following year he returned to Europe and to Barcelona where he now lives and works, making occasional trips to Paris.

Miro must be included among that group of painters known as Surrealists who are not content to paint visual reproductions of nature but go beyond conventional realism to dwell in a world in which the element of surprise and the illogic of our dreams provide a never-ending source of material for expression.

Woman and Birds in Front of Sun
is reproduced through
the courtesy of
The Art Institute of Chicago

Specialists from five fields join in unique program to teach

junior arts in the SICKROOM

By MARGARET CLARKE

Supervisor of Occupational Therapy
Department of Home Care, Division of Social Medicine
Montefiore Hospital, New York City

The child with a long term illness lives in a world which is small and full of problems. Because the limitations imposed by illness prevent his having many of the experiences through which well children resolve their problems, those he can have assume increased significance. The creative experience of arts and crafts work is, fortunately, one of these.

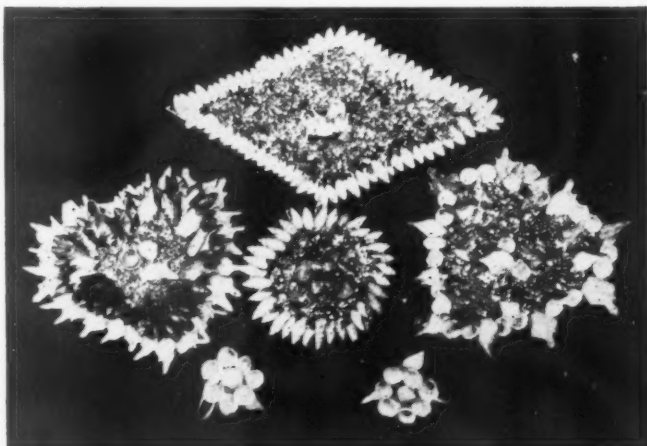
The ways in which arts and crafts can function in the treatment and general development of the chronically ill child have been studied for the past four years by the occupational therapist on the Home Care Program of Montefiore Hospital, Bronx, New York. Approximately 35 children of from 3 to 7 years of age were worked with during this period.

Three of the children had leukemia, a disease which follows a progressively downhill course and, in childhood, results in death. The remainder had rheumatic fever, an illness which appears most frequently in

young people and whose primary danger is damage to the heart. Its treatment entails months and sometimes years in bed, a situation which poses severe psychological problems for a child. While some rheumatic fever patients are able eventually to resume normal lives, many are left with impairments of the heart which make permanent curtailment of activity necessary.

The hospital recognizes that a child's development is complicated by long periods of illness and that treatment of his disease cannot be separated from the help he needs in building a satisfying, constructive life within his limitations. For this reason the children on Home Care were treated by a closely coordinated medical-social team composed of physicians, social workers, nurses, and occupational therapists with consultants in psychiatry, psychology, and other specialties.

The children's arts and crafts program can be de-



Shell, sequinette jewelry was made by 15-year-old rheumatic fever patient and group of her friends. Materials were supplied by occupational therapist.

Clay head was modeled by 14-year-old boy rheumatic fever patient, fired in kiln at hospital





Oil painting by 12-year-old rheumatic fever patient shows his idea of kind of house where he would like to live. In bed three years, he had not been out of city neighborhood since he was eight.

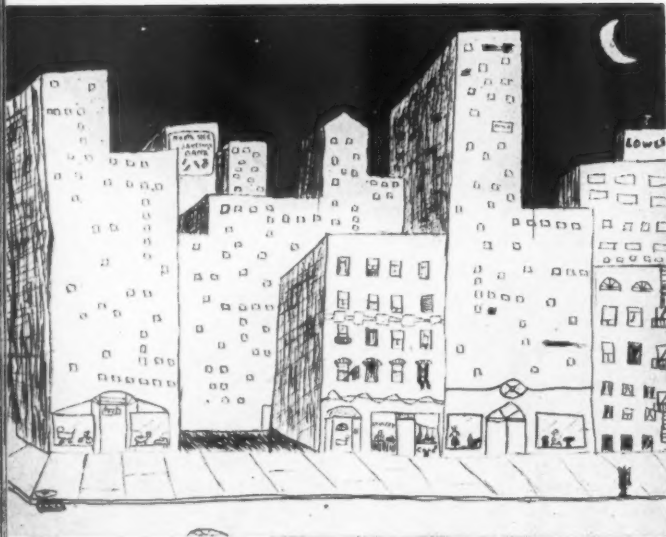
scribed briefly. It was handled by the occupational therapist who visited each patient at about 10-day intervals. She took him a variety of materials, a typical assortment including tempera, water color or finger paints, crayons, drawing and construction paper, clay and either wood, metal foil, leather or felt. She also incorporated in the activities old boxes, bits of wood, paper, cloth and other scrap material found in the home. A free, experimental approach to work with all of these things was encouraged. The worker participated primarily in helping the child explore, as he seemed ready, further possibilities and potentialities of the materials.

Although the arts and crafts program was a simple one—not unlike those in many schools and recreation groups—its functions were complex and closely related to the work of the other members of the medical-social team. These functions will be discussed within the framework of the total treatment of these problems in emotional, social and intellectual development which seemed most often to hinder the young Home Care patients in working out a satisfactory way of life.

Problems in Emotional Development

The sick child has all the fears, anxieties and other problems that he would have if he were well. Transcending these are enormous psychological problems growing out of his illness. There may be tremendous fear of the implications of the illness, violent resentment of the restriction to bed or home. Psychological tests of the rheumatic fever patients on Home Care showed that specific emotional reactions to this disease included preoccupation with the idea of death, interpretation of the illness as punishment and the feeling that it was damaging to oneself as a whole person.

The well child deals with his emotional problems by means of many varied experiences. He may give vent to feeling of aggression by playing cowboy and Indians. He may relieve a feeling of personal inadequacy by becoming the leader of his gang. A sick child finds it difficult to work out his emotional problems because he is unable to use for his purpose situations requiring physical exertion or contacts outside his immediate environment. *(continued on next page)*



Pen and ink drawing grew out of patient's interest in perspective. He worked with increasing originality and freedom as his interest developed.

The Home Care workers tried in several ways to help the children come to terms with these problems. To prevent the growth of unrealistic fears, the physician explained the disease process and the reasons for restrictions to the child in terms which he could understand and accept. The social worker or the psychologist helped him recognize and resolve emotional problems by encouraging him to talk about them and through play therapy.

Arts and crafts were in a sense also used as play therapy. A child's behavior in arts and crafts, play, or anything else he does reflects his emotional attitudes and the worker who is trained to recognize them uses a child's activities to help with emotional problems. The social worker or psychologist doing play therapy and the occupational therapist in arts and crafts work all set up conditions which give the child an opportunity to express his feelings. For example: the psychologist provides mother, father and baby dolls with which the child can play out hostile feelings towards members of his family. The occupational therapist gives him clay which he may pound violently in expressing the same emotion.

The mere expression of feeling does not, however, resolve an emotional problem and it is in the handling of the expression that the work of the psychologist or social worker differs from that of the occupational therapist. The former may go into some of the causes of the child's difficulties, give him reassurances and other verbal assistance. The occupational therapist gives a more indirect assistance. By encouraging the child to attain skill in the tools of an

art or craft she helps the child learn not only a way in which he can express his emotion, but also one in which he can channel it into constructive activity. This kind of handling of expressive activity is particularly valuable to the child who finds it difficult to work out his emotional problems on a verbal level.

Each material given to a child by the occupational therapist specifically for emotional expression was selected on the basis of its possibilities for behavior appropriate to the patient's particular emotional needs. A child who was angry at confinement to bed could for example express this in shredding paper for paper mache, pounding clay or metal. Finger painting gave an acceptable kind of messy activity for the child who was unduly concerned with cleanliness. The emotion was used constructively at the same time since the clay was pounded in wedging it for pottery, the metal was beaten into bowls and dishes, the paper was shredded to make modeling materials and the finger painting was subsequently hung and admired.

Arts and crafts also shared with play therapy the function of substituting for activities through which the patient would have obtained emotional satisfaction had he been healthy. Every child, for example, needs the approval of his age mates, and may attain it by doing one thing a little better than the others. Although the sick child cannot hope to be the best first baseman or the fastest runner, he can pretend to be in play therapy. In arts and crafts the children on Home Care attained the same feeling through the respect their friends showed for their adeptness in painting, modeling, leather, metal work and the like.

A child's emotional patterns can be seen in anything he does. They are particularly obvious to the trained eye in arts and crafts activities, in which the child works freely within the limits of certain selected materials. The behavior of the children on Home Care in this situation frequently rounded out the social worker's, psychiatrist's, or psychologist's picture of the nature and manifestations of a child's emotional problems. A child who used illness as an escape was usually reluctant to take part in arts and crafts activities on the assumption that participation would make him appear less sick. A 13-year-old girl's fear and lack of acceptance of her illness was seen in her refusal ever to make an article intended for her own use after her recuperation.

In certain cases a child's work also provided evidence of the progress he was making in handling his resentment of bed, rest, fear of death or other emotional problems. A 15-year-old girl who became generally more out-going after six months of intensive social case work also became freer in her crafts activities, abandoning the precise, conventional little felt purses she had repeatedly made for highly imaginative stuffed dolls of her own design. A 14-year-old boy seemed more self-assured and more willing to discuss his feelings about his illness with the social worker as he developed skill in leather and metal work.

The effectiveness with which individual children could use arts and crafts in working out emotional problems varied. The activities appeared to be effective for nearly all patients under eight years of age if the freedom and prolificness with which they worked was any indication. It was not surprising that the older children with whom it was most successful were those whom the psychologist found to have some innate creative ability and who sick or well would probably have spent considerable time in such pursuits. Arts and crafts were less effective with those children whose primary satisfaction prior to illness had come from contacts outside the home and with other people.

Most such patients never developed any real interest in arts and crafts work. Those who became interested usually did so along with intensive work with the social worker or psychologist.

Problems in Social Development

The chronically ill child's social problems are as complex as those in the emotional area. Primarily they concern adjustments to the changes which illness invariably makes in a child's relationships with his friends and family.

The chronically ill child's adjustment to the change in his relationship to children his own age is extremely important because he, like any child, is likely to be deeply concerned with their acceptance of him. All children need numerous day to day experiences through which to test themselves in this matter. The Home Care workers realized that their young patients were increasingly isolated as illness continued. Few had as much company as the physician allowed and none were able to maintain normal contact with friends after a few months of illness.

One obvious reason for the gap between a child and his friends was that the friends, bored with the quiet play necessary during visits, stopped visiting. Another was the child's tendency, as illness continued, to withdraw increasingly from association with other children. The psychologist felt that in many instances this could be attributed to the child's feeling that his illness made him somehow different from and unacceptable to other children. Another factor seemed to be that the longer a child was sick, the fewer experiences he had in common with other children and the less he felt at home with them.

To deal with this problem, the Home Care Program made a number of efforts (continued on page 45)



Water color was done from imagination by boy whom teachers persuaded to give up copying.



art day for M



2

(1) Mother and daughter worked as team at the clay center to produce bird bath and a perky blue bird. (2) After the demonstration, mothers and children work together. This group tries finger painting (grandmother and grandson at lower right).

or Mothers...

What better way to sell the parents
than inviting them to share work in class?

By ELAINE LA TRONICO

Art Teacher
Steele School, Denver Public Schools

Four hands work busily on a finger paint picture — two chubby young ones swooping easily and confidently in free swirling strokes; two thinner, older ones following timidly with tight, stiff movements at first, then swooping and swirling, too, as they follow the guidance of free, young fingers.

"Isn't this fun, Mom? Do you want to try another color? I'll show you how . . .!"

Two heads bend over a lump of clay. Silver-black waves and unruly brown thatch touch as grandmother and son shape and smooth a pottery bowl.

"We'll have to decide what color we want. Next week, when it dries, I'll glaze and fire it and bring it home to you . . ."

High, clear voices mingle with deep mature ones: young feet patter back and forth from sink to table, from cupboard to desk; busy fingers load staplers, fold paper and select crayons. . . .

For this is Choice Day for Mothers (grandmothers, too!) in the sixth grade. This is the time when the



5



4



(3) Mother and son did finger painting. (4) Mother and daughter together made this dog. Daughter glazed and fired it before she took it home. (5) Parents gain understanding of the broad aspects of an art program by joining evaluation between mothers and teachers — through questions, discussions, interpretation.



6

(6) As mothers and children finish work at one center they move to another. Grandmother and grandson here have finished finger painting and are eager to try crayon together. (7) Pupils demonstrate materials at each center before mothers work. "It's fun to get your hands dirty at finger painting. Just dig right in." (8) Son and mother found new avenues of communication as they made an elephant together from clay. (9) Mother and child worked on finger painting. Here it is pressed and shellacked and ready to take home.

sixth grade pupils invite their mothers to work with them in art classes — to share with them the satisfaction and joy of working creatively.

Choice Day for Mothers begins long before the actual day when mothers come to work with their children. It has its beginnings in the first art classes when children explore materials and find delight in working with them. It begins as children grow, not only in their use of materials but also within themselves. It begins as children gain confidence in themselves and as they express themselves spontaneously, creatively and freely.

When these things are happening with children perhaps mothers, too, would like to work with our art materials. It would be fun to invite them to an Art Choice Day.

Once the program is launched, eager children take over. Plans are made, changed, amplified, rejected and approved. Committees are set up, for there are important problems to consider.

What materials will we set up for mothers' choices? Who will demonstrate the materials? What possibilities will we show? How shall we organize the room? Who will help at each center?

At a recent Choice Day for Mothers held by our sixth grade class, the children decided to use four centers. Significantly enough, they chose to set up four materials generally considered basic for art experiences in the elementary grades — cut paper, clay, paint, and crayon.

Four committees were organized to take charge at each center. Each committee selected the materials with which its members would work and practiced demonstrating with them. After the practice demon-



7

stration, the whole group evaluated the activity and made suggestions for improving it.

The afternoon before Choice Day for Mothers, the children set up their centers. At the clay table everything was in readiness — clay, slip, tools, and work mats. Staplers, paste, scissors, and paper were arranged at the cut paper table. Crayons and paper were organized for the crayon center. Finger paint was mixed, paper cut, and Daddy's old shirts ("Mothers get dirty, too") were placed at the finger paint center.

When the mothers arrived the next day, the teacher stepped into the picture briefly to interpret the art program. Mothers and teacher talked together about the ways children grow and develop in art, how an art program is built in the schools and the valuable contribution art makes in the life of a child.

Then the children went to work. Competently and easily they demonstrated techniques and possibilities with the materials they had set up. The clay group showed various methods of working with clay and explained the steps in the process of firing clay, with samples of green ware, bisque, underglaze, glaze painting, and the finished product. Children working with cut papers showed its possibilities — cutting, tearing, curling, fringing, pleating, and various types of construction. At the crayon center, the group showed many different ways of handling crayon — effects through variations of pressure, ways of producing texture effects, crayon etching, and crayon with a paint wash over it. The process of finger painting was explained as the children showed a simple method of mixing finger paint with wheat paste and water, adding color from salt shakers filled with dry powder paint, and demonstrated the effects of a variety of strokes.

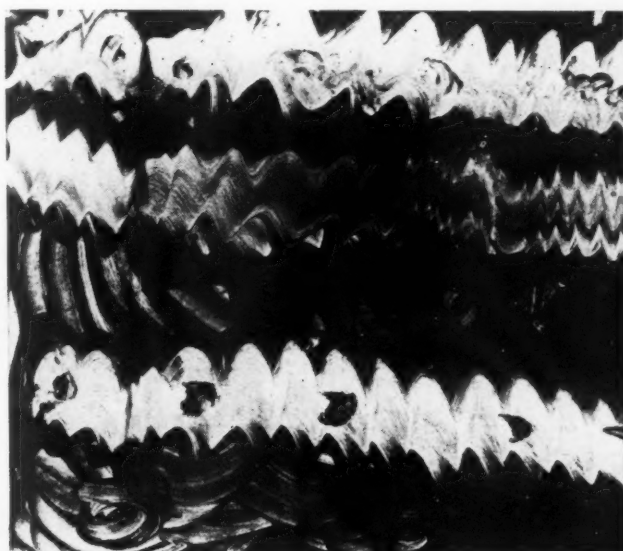
After the demonstrations were finished — and, no matter how large the class, each child should have a chance to demonstrate some phase of the activity — the mothers were asked to choose a center and work with a material of their choice.

Mother and daughter, grandmother and grandson, aunt and nephew sat down and worked creatively together. A new avenue of communication and understanding between child and adult opened up as they worked. Parents were eager to work at all four centers and moved from one area to another.

At the end of the period the children explained that they, not the mothers, would take care of the clean-up period, since they were familiar with the room and its organization. ("This is one time *we* clean up after *you*, not you after us.") Finger paints were carefully placed on the ledge to dry. Crayon and cut paper pictures were stored for future mounting. Clay pieces were set in the clay cupboard to dry for later firing.

While the children were cleaning up, a brief evaluation period was held with the parents, who showed an aroused interest in art and a growing awareness of its place in the school program.

Art Day for Mothers is a happy experience for mothers, children and teachers but it is more than that. It is a vital, exciting method of interpreting the program in art to the public. At a time when all education is under careful scrutiny, at a time when the public is much interested in the practices in our schools and our programs cry out for better and more effective interpretation, Art Day with parents pays dividends in interest and understanding. The best salesmen in the world — the children — have sold the art program to their parents. •

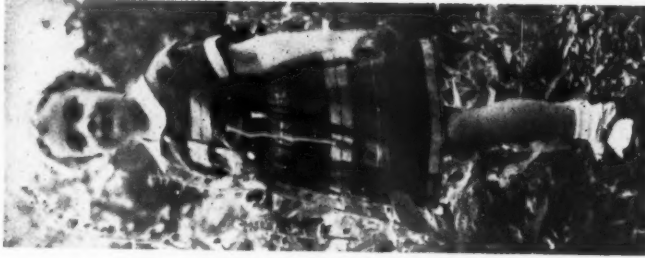




MY TOYS

JUNIOR ART GALLERY

FOR YOUR BOY'S ART PROJECT



I'll show you my dog Dinah—
and there's the teddy bear on the table.
That's my big rubber ball . . .
That's a ball too only it's a ball of clay.
Oh! It's my block, and look how I draw it!
That's a coat hanger.
There's my drum and the drumstick I beat the drum with.
Those lines are the way my kittens wiggle.
That's one of my little blocks that got all covered with clay.
Those are just decorations.
And there! I put that line around it to make it pretty.

SALLY

Sally Porter

Age 4

Terre Haute, Indiana



Cardboard sculpture is fast and satisfying. Clown is by Dolores Gonzales, age 11, Grade 6.

By JACK TEETERS

Art Supervisor, Dodge City, Kansas, Public Schools

and ESTIN PARKS

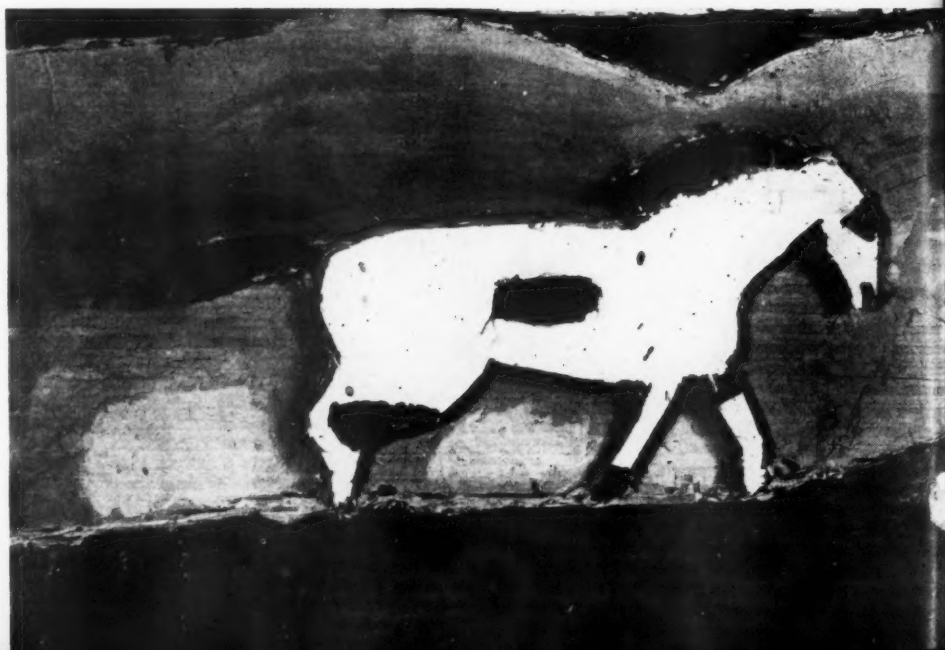
Music and Art Teacher, Miller School, Dodge City, Kansas

The technique of sculpturing cardboard can be handled successfully from the fourth grade through junior high school. It is a clean process, for the cardboard does not stick to clothing, damage new floors or mar desks. Children enjoy carving designs in this common, inexpensive material. The results are quick and satisfying to their spontaneous, short interest span. They can work larger than with soap, plaster of Paris, or wood.

Corrugated cardboard, flour paste and tempera paint are the only materials needed for cardboard sculpture. The tools include a knife for cutting the cardboard, brushes for spreading paste and for painting, drawing boards or flat objects for pressing the blocks of cardboard together.

CARVING IN CARDBOARD

Ronald Webster, age 11, Grade 6, leans toward western motif (see cover).



ed
gh
ot
d-
ve
eir
er

re
he
aes
or
er.

D

1



Paddy Carol Parks, age 9, Grade 5, cut through five different layers to achieve these various textures and to make "Tall in the Saddle" three-dimensional.



Larry, age 11, Grade 6, experimented with paint strokes on various layers of corrugated cardboard to produce his "Indian Brave."

The following procedure may be followed in preparing a block for carving: Cut six pieces of corrugated cardboard to the desired size. If an oblong shape is desired, cut three of the pieces with the corrugation running the length of the pieces and three with the corrugation running the width. This arrangement when glued together will allow more variety in the direction of textures when carved to various thicknesses. These pieces are glued together by spreading flour paste or wheat paste over each piece and placing them together, staggering the direction of corrugation. The cardboard block should then be placed under drawing boards until dry.

When the blocks are dry the design is drawn on the surface. A knife should be used to cut into the block to the desired depth. Areas to be removed are then torn away. Smooth and textured areas may be ob-

tained to give variety and add to appearance of depth.

Tempera paint may be used to add colors, textures and values to the finished design. Oil paints are all right too if the cardboard is first sized with shellac. Other surface finishes such as artificial snow, glass beads and sawdust can be sprinkled on the model after it has been painted with glue.

The children who carved the pieces illustrated were making them for the first time. They all enjoyed the cutting, tearing away and watching their design develop into a three-dimensional masterpiece. Some children wanted to repeat the project; others made more cardboard sculpture at home. Cardboard sculpture was unusual as an art medium and it allowed the children to express ideas that could not be expressed in any other way. •

A Frenchman

(continued from page 21)

tention of the artist and from those an adult public would have.

The child may find comic something that was not so intended. Likewise he may accept in a surrealist picture something that in his eyes conforms to reality and so, in this case, the picture is not at all surrealist. Furthermore he is not sensitive to the effect of the picture, for that presupposes the possession of a language which he does not know and does not comprehend. This surrealist language, this form of expression, assumes that man has mastered one form and then developed another. The child has mastered nothing.

If we show a child a symbolic picture, whether it is by a master or whether it is a work of the poorest quality, in most cases he does nothing more than identify the subject, exactly as he would do with a photograph, as he does with nature itself. Whatever is characteristic of art, the part the artist plays, his style, the emotional appeal — all that escapes him.

At times it happens that only the style makes an impression on the child, and this becomes for him the only worthwhile element of a picture. The reaction which contact with pictures by Van Gogh or Picasso produces may be the child's beginning to draw with great, waving lines, or perhaps he will make heads with eyes off center or ears misplaced or an immense mouth. These are types of malformations which he may make deliberately and which are not expressions of what he sees. In general a child's malformations are unconscious and reveal his belief that they are in the logic of reality. The child drawing a long nose on his picture of a man either does not perceive his exaggeration or in making it will find a justification for it himself and will laugh at his comic achievement.

If he paints a blue head, it is in obedience to his subconscious — expressing a mental state of which he is not yet aware — and perhaps

also because for this sensitive little person esthetic reasons are stronger than ideas of reality. But he does not exploit these forms of expression, he does not use them for effect, as does the adult. In a sense, he does not control his art, rather it escapes from him — which does not at all belittle his effort as a creator. The child, although it is true that he likes his own work, does not think of a message in connection with it. The message is there for the adult who is sensitive enough to perceive it but in most instances the child did not seek to express one.

We have discussed the effect upon a child of various forms of adult art and the effect on an adult of forms of children's art. Let us now consider the question: "How does the child react to the painting of other children?"

Here we find that what is true as to the effect of adult art on children is also true of the paintings by other children if it is a question of merely looking at pictures. Exhibitions of children's art should be intended for adults. They benefit children very little and may even be harmful to them by exerting undesirable influences. When a little painter is interested in the work going on around him and has a share in it, he may receive true enrichment from it, but when this current of activity does not inspire him in his own work he is indifferent to it. For a young child the thing that counts is his own work or the work with which he is directly connected.

Would it therefore be better not to show anything to children? Not at all. They should be surrounded with everything that has been thought of for them, provided it is suitable to their stage of development. Picture books, beautiful objects, all the forms and all the colors that can be combined in harmonious surroundings — these should constitute the child's environment. Such surroundings, because they furnish the child the raw materials with which to work, will not impose upon him another's thought or concept that his mind is incapable of comprehending. Such surroundings will not change



"the greatest aid to better teaching that I have ever used"

— a typical comment from a teacher

If you want to produce more and better visual aids in one-half the time, get acquainted with a Flo-master and its magic FELT Tip. It writes on any surface—blackboard, wood, leather, cloth, paper. Broad lines or thin lines (with 4 sizes of interchangeable felt tips)—heavy or light—the flow of ink valve-controlled with the pressure of your finger. Flo-master inks — in eight colors — are instant-drying, water-proof, smudge-proof. You'll find the Flo-master a welcome relief from the drudgery and mess of working with brushes and paints — mixing, spilling, smearing, cleaning up and storing. Available at stationers or school supply houses.

A FEW OF THE 100 USES OF THE FLO-MASTER IN SCHOOLS

- Flash cards, posters, charts
- Maps, games, decorations
- Marking athletic equipment—overshoes, coat hooks, etc.
- Lining blackboards
- Making calendars, clocks

FREE



Flo-master School Bulletin illustrates scores of ways teachers are using the Flo-master in schoolroom instruction and activities. Write for your copy to Cushman & Denison Mfg. Co., Dept. J 10, 153 West 23rd St., New York 11, N.Y.

Flo-master

The "Miracle" Pen with the **FELT TIP**



the child's ideas but will stimulate them.

Therefore, since adult art does not contribute to the true development of the young child and may even introduce a dangerous influence for him, we should not seek to present adult art to him. Indeed, we may definitely assert that for children the art museum is a great mistake.

Young children should develop spontaneous creativeness. The most important thing for the young child is to find as many occasions as possible to express himself in his own way. He is an unconscious artist. Yet attention must not be drawn to this fact nor must one risk disturbing the child's personality by anything that might influence him not to be himself. The child's faculty of being totally ignorant of certain laws, of creating without intending to do so, of living in the same world with adults but with a different perspective, a different horizon, almost as if it were a different un-

iverse — all this constitutes a state so precious that it should never be disturbed, never taken away from a child.

The picture changes as soon as one deals with adolescents, for adolescents are at the age when an understanding of art must be developed.

The day arrives when the child no longer creates. Influences now are directing his mind toward activities that demand more of his powers of reason. What is exact and correct assumes more importance than what is felt. Therefore art, if it is not to be completely scorned, must assume a new form. It must be approached with an attitude that involves the use of reason.

This is the age in which the museum — that is, the contact with the art of the masters — becomes a necessity. Indeed this kind of art study is often the only contact possible for an adolescent, attracted by everything that he can seize with his reasoning mind. Such study answers his need of knowing, of un-

derstanding, just as spontaneous creative activity answered the fundamental need of feeling in the young child.

Whether he creates or admires works of art, studies them, relates them to one another, or enjoys them in all these ways, the thing he must acquire above all is an attitude towards art. This understanding of art may take place early or late in his life but it is essential that it should assume the form that is fitting for his years. However, when creative activity early introduces art into the soul of a child, and then when a more intellectual approach helps form his taste, his understanding, and brings deep satisfactions, the influence of art is felt most intensely.

We are not speaking here of artists, of those who feel this influence at various ages regardless of surroundings and teachers. They are the exceptions, they are above the norm. Their chief characteristic is to be different from people in
(continued on page 43)



HANDMADE LANTERN SLIDE activities

are Important in the MODERN TEACHER'S program

Children love to make pictures of the subject matter they are studying.

The class members are always highly interested in their own productions.

All of the children can participate.

Teachers can make slides that fit in definitely with the problem of the moment.

Many of the illustrations in Junior Arts and Activities may be reproduced on Keystone handmade lantern slides.

Write for details of HOW TEACHERS ARE USING HANDMADE LANTERN SLIDES.

KEYSTONE VIEW CO., Meadville, Pa.

ONE-STOP SHOPPING

Free and Inexpensive



Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (★) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

AUDIO-VISUAL

Catalog. Herbert E. Budek Co., Dept. JA, 55 Poplar Ave., Hackensack, N. J. Adv. on page 44. No. 319.

List of Art Films. International Film Bureau, Inc. Dept. J, 57 E. Jackson Blvd., Chicago 4, Ill. See adv. on page 48. No. 326.

"How Teachers Are Using Handmade Lantern Slides," booklet. Keystone View Co., Dept. JA, Meadville, Pa. Adv. on page 38. No. 330.

BRUSHES

School Brush Circular. M. Brumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 46. No. 325.

8-page "School Approved Brushes by Delta" catalog. Write on school stationery to Delta Brush Mfg. Corp., 119 Bleeker St., New York 12, N. Y. Adv. on page 43. No. 316.

RAFT SUPPLIES

★Catalog. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 44.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 44. No. 306.

8-page folder on woodcarving tools. Frank Mittermeier, 3577 E. Tremont Ave., New York, N. Y. Adv. on page 45. No. 314.

Catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 44. No. 315.

Handbook of handicraft supplies. Write directly to Leisure Crafts, 907 S. Hill St., Los Angeles, Calif. Be sure to state name and address of your school. Adv. on page 44.

Illustrated 28-page Catalog. X-Acto Crescent Products Co., Inc., 440 Fourth Ave., New York 16, N. Y. Adv. on page 45. No. 304.

Further information and catalog. Craftools, Inc., Dept. JA, 401 Broadway, New York 13, N. Y. See Shop Talk. No. 321.

FELT TIP MARKER

Flo-master School Bulletin. Cushman and Denison Mfg. Co., Dept. J-10, 153 W. 23rd St., New York 11, N. Y. Adv. on page 37. No. 302.

KILNS

Time to Kiln. Pemco Corp., Dept. JA, Pottery Arts Supply Div., Baltimore 24, Md., See Shop Talk. No. 318.

LEATHER

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 3202, Chicago 24, Ill. Adv. on page 45. No. 307.

Supply Folder. Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 44. No. 301.

★Catalog. Send 25 cents to Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 44.

Catalog No. 9. The Longhorn Co., P. O. Box 6566, Dept. JR, Dallas 4, Texas. Adv. on page 44. No. 331.

LETTERS

Catalog and samples of 3-dimensional letters. Hearnard Mfg. Co., Dept. JA, 923 Old Netherland Ave., Yonkers, N. Y. See Shop Talk. No. 324.

MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 47. No. 329.

METALS

Booklet, "The New Way to Make Aluminum Trays and Coasters!" and price list. Metal Goods Corp., 614 Rosedale Ave., St. Louis 12 Mo. Adv. on page 45. No. 303.

MODELING CLAY

"Modeling with Non-hardening Clay" folder. Milton Bradley Co., Dept. JA, Springfield, Mass. See Shop Talk. No. 322.

MUSIC

EMB Guide. Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 50. No. 317.

Complete catalog. Folkways Records & Service Corp., 117 W. 46 St., New York 36, N. Y. Adv. on page 41. No. 313.

Teachers catalogue of rhythm band and pre band instruments, music and supplies. Jack Spratt Music Co., Old Greenwich, Conn. Adv. on page 44. No. 332.

PAINTS AND CRAYONS

Crayrite Crayons. 8-stick package and folder, "Getting the Most Out of Crayons", Milton Bradley Co., Dept. JC-36, Springfield, Mass. Adv. on page 2. No. 305.

"How To Use Alphacolor Chalk Pastels & Char-Kole" Manual. Make request on school letterhead or send 25 cents to Weber Castello Co., Dept. 11, Chicago Heights, Ill. Adv. on page 47.

"How to Use Pastel Color" folder. Milton Bradley Co., Dept. JA, Springfield, Mass. See Shop Talk. No. 323.

Creative Crayon Projects bulletin. The American Crayon Co., Dept. JA-27, Sandusky, Ohio. Adv. on back cover. No. 327.

24 page booklet Nu Media, giving new and thrilling art experiences this all-purpose paint offers you. Wilson Arts and Crafts, Dept. B, Faribault, Minn. Adv. on page 49. No. 328.

PAPER PRODUCTS

Price List. Bienfang Paper Company, Dept. JA, Metuchen, N. J. Adv. on page 40. No. 312.

PLASTICS

Catalog and Price List, Bulk Plastics. Interstate Training Service, Dept. C49 J, Portland 18, Ore. Adv. on page 48. No. 308.

Catalog and Price List, Plastic Project Kits Interstate Training Service, Dept. C49 J, Portland 18, Ore. Adv. on page 48. No. 309.

Folder, Plastics Training Course. Interstate Training Service, Dept. C49 J, Portland 18, Ore. Adv. on page 48. No. 310.

STAMPED LINENS

Catalog. Merribee Art Embroidery Co., Dept. 138, 22 W. 21st., New York 10, N. Y. Adv. on page 48. No. 311.

TAPE

4-page folder explaining the many uses of MYSTIK TAPE. Mystik Adhesive Products, Dept. JA, 2635 N. Kildare Ave., Chicago 39, Ill. See Shop Talk. No. 320.

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

JUNIOR ARTS AND ACTIVITIES SEPT. 1953

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

JUNIOR ARTS AND ACTIVITIES SEPT. 1953

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

JUNIOR ARTS AND ACTIVITIES SEPT. 1953

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

JUNIOR ARTS AND ACTIVITIES SEPT. 1953

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

JUNIOR ARTS AND ACTIVITIES SEPT. 1953

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

JUNIOR ARTS AND ACTIVITIES SEPT. 1953

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

JUNIOR ARTS AND ACTIVITIES SEPT. 1953

FREE

Write here the number of the item that interests you

Name

Street Address

Town

Zone

State

Subject

Grade

School

BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

LETTERING IN MODERN USE, Raymond A. Ballinger, Reinhold Publishing Corporation, 330 West 42nd St., New York 36, N. Y., 1953, \$12.00.

Lettering is more of a mirror of civilizations than many of us suspect. Because of our everyday association with lettering we take letter forms for granted, little realizing that we may be soothed, satisfied, alarmed or made active by the qualities of letters. Mr. Ballinger tells us the picture form of the letter is significant — not for its derivation alone but for the symbolism which is traceable down to modern times. *Lettering in Modern Use* is not just another book of alphabets. It is an exploration of letter forms for design purposes — that is, usage which communicates ideas through inventive use of space. The book is divided into sections devoted to mechanical letters or forms, the script letter, the romantic letter and initial

and pictorial forms. The illustrations are beautiful and well-chosen. The wide variety of types of letter usage shown is the best to appear in book form in many years. Package labels, lettering for architectural forms, letters used in a decorative form and letters used in exhibit are particularly well illustrated. As Mr. Ballinger points out, lettering is evolutionary — not revolutionary. Reading *Lettering in Modern Use*, one is conscious of the beauty of early letter forms and how effectively they can be used today to communicate ideas. The format and printing of this book are excellent and worth its more than average cost. It belongs on school library shelves as a resource book.

• • •
REPORT IN PRIMARY COLORS, produced by the Film Production Service, Virginia Department of Education, Richmond 16, Va. Available for purchase, rental or preview.

One of the most significant films to appear this year in the field of art education is *Report in Primary Colors*. Under the guidance of Miss Sara Joyner, Art Consultant, Virginia State Department of Education, and Virginia's Film Production Service, this film was produced to help school personnel and others to understand the contributions which the arts can make to individual and group living in the elementary school. It shows how teachers and pupils worked together to make an old building attractive and cheerful. The title is symbolic — the words "report in primary colors" referring to the young children as raw material ready to be molded through the guidance of sympathetic and skillful teachers into alert and sensitive human beings. This film is particularly effective for in-service training of classroom teachers.

• • •
PHOTOGRAPHY WITH BASIC CAMERAS, William P. Gottlieb, Alfred A. Knopf, Publisher, New York, 1953, \$1.50.

Photography is too often ruled out as a creative medium for use in elementary schools. We are apt to fret about expensive equipment, the need for darkrooms and the lack of source material on photography written so that children can understand it. William Gottlieb has written a rather effective book, *Photography With Basic Cameras*, designed to meet the interests and needs of the

If canvas is too expensive for you

USE
CANVASETTE

the paper canvas for
oil and casein colors

looks like canvas
feels like canvas
strong — tough — durable
easy to mount
oil and casein colors will not run
lies flat

Money-saver in schools and art classes!
For color sketches, preliminary
composition, finished work too.
Ideal for stage flats of amateur
productions.

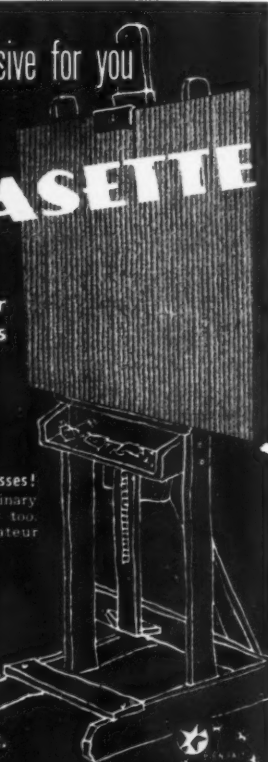
In convenient 10-sheet pads:

9" x 12"	\$1.00
12" x 16"	\$1.75
16" x 20"	\$2.75

Available in rolls, sheets and pads.
Prices subject to change without notice.

At your dealer. Or send price
for size you need.

BIENFANG PAPER CO., INC.
Established 1926
Metuchen, New Jersey



pupil from eight to twelve years of age. The simply-written text is well illustrated with photographs and drawings. The format is particularly good. Mr. Gottlieb designed his book for children and their interests, avoiding fancy equipment, tricks and technical angles which would limit the use of the book for the average child. Furthermore, he writes as though he were trying to anticipate the child's interest. That is, he uses such headings as "Are You Choosing A Camera?" (and then he shows them pointers about cameras which can be bought for less than \$3.00). Another heading is "Tricks Are Treats." Mr. Gottlieb has written this book with photography as a family activity in mind. Teachers who use this book will see in photography a medium for creative learning in the classroom which will be as explorative and imaginative as tempera or clay.

• • •

WHEN THE MOON IS NEW, Laura Bannon, Albert Whitman & Co., Chicago, Illinois, 1953, \$2.75.

This reviewer has believed always that the well-illustrated book for children may provide a creative experience. The creative growth of the child needs books which are illustrated in terms of his developmental level, written and printed for his needs, and which stimulate his imagination. While Laura Bannon's book *When the Moon is New* does not have the sparkle and exceedingly effective illustrative quality of Willy and Nicholas' *Finders Keepers*, it is a charming story, simple and tasteful in illustration. It succeeds in making the story and illustration complement one another. The story is about a little girl who lives in a Seminole village in the Florida Everglades. While the setting of the story is at times primitive and tribal, the influence of modern Florida is evident. The plot has suspense and interest for the child of eight to twelve years. Miss Bannon has used watercolor directly and simply, avoiding any imitation of Seminole art forms. Her illustrations are records of what she saw in the Indian villages. They project the text and help it to come alive. •

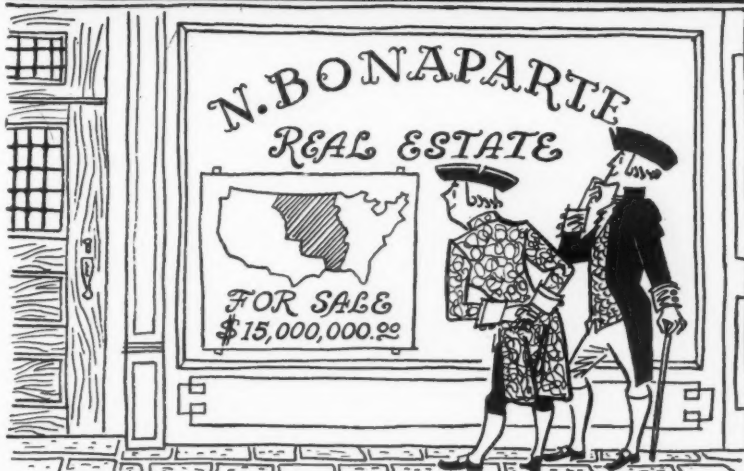
CHILDREN NEED MUSIC TO GROW ON—
In addition to bringing warmth and gaiety to the daily business of growing up, it will be theirs forever and will help to give them the spiritual enrichment necessary for calm living in an anxious age.
FOLKWAYS RECORDS
leading producers of Folk Music on Records
SONGS TO GROW ON series
and the world famous **ETHNIC FOLKWAYS LIBRARY** of people's music on records from many lands: American Indian, Africa, Europe, South America, Middle East, Far East. Accompanying manuals contain background notes by experts. Production designed to meet educational standards. For complete catalog write to:
Folkways Records & Service Corp.
117 W. 46 St., NEW YORK 36, N. Y.

THE NEW MIDWEST
FOLDING CHAIR CADDY
carries
any size
folding chair
**WRITE FOR
COMPLETE
DETAILS
TODAY**
MIDWEST FOLDING PRODUCTS
DEPT. S-3 ROSELLE, ILLINOIS



ENJOYABLE LEARNING EXPERIENCE

A suggestion we hope you find interesting and useful



The Louisiana Purchase

Like so many teachers, you probably are interested in helping your class or school celebrate the 150th Anniversary of this great event. Here may be a few useful ideas.

If looking for free map (suitable for framing) and fascinating facts about the Purchase, write to *The Louisiana Purchase Association*, at 609 International Building, New Orleans, La.

This momentous event doubled the then present size of the United States, involving 17 states. So it is endless in interesting themes. And any subject you teach, even arithmetic, can be related and integrated.

Enchanting learning experience is gained through the making of a case history of the Purchase. The library provides ample source material. A quill pen might be used for making

facsimiles of letters and documents.

Then, in the light of the accelerated speed in communications, have another file prepared. This, to show how the Purchase might have been negotiated today.

There'd be telegrams, cablegrams, radio messages; memos of transatlantic phone conversations; jet plane tickets; reservations on swift-going ocean liners. It would be interesting to note postage changes. *UN* might play a part. Final record, microfilmed.

For school corridors, giant outline-poster of 17 states with products and industry. Other rooms, cooperating.

YOUNGSTERS naturally love delicious Wrigley's Spearmint Gum.

It refreshes. The lively, long-lasting flavor satisfies without crowding tummies. And the pleasant chewing helps keep teeth clean and bright. Try it.



SHOP TALK

TIME TO KILN

If you are not too familiar with kilns and how to operate them, you will want to get a copy of **TIME TO KILN**, a recent publication by PEMCO Corporation. This pamphlet discusses correct procedures in preparing new kilns for use in the classroom, explains such terms as bisque and glaze firing, how to stack a kiln, how to read temperatures by using pyrometric cones, and other aspects of firing clay which every teacher is interested in. This publication is being made available free especially for our readers, so write promptly for your copy to Pemco Corporation, Dept. JA, Pottery Arts Supply Division, Baltimore 24, Maryland.

• • •

VISUAL AIDS

The Herbert E. Budek Company is rapidly becoming known as one of the finest sources of filmstrips and slides in the art field. If you do any ordering of such visual aids we suggest that you send immediately for their latest catalog. Among the new color filmstrips just released are "Modern Architecture in the United States," "Modern Houses in the West," "Modern Houses in the East," "Three Modern Homes," and "Modern Schools and University Buildings." For extra prompt service, mention *Junior Arts & Activities* when writing Herbert E. Budek Company, Dept. JA, 55 Poplar Avenue, Hackensack, New Jersey.

• • •

STEEL CARVING TOOLS

Here is something new in a clay and plaster working tool for high school teachers of art. The new **CRAFTOOL** steel carving and modeling tools represent a new concept in a tool that has changed very little over the centuries. These can be used either for carving or modeling. The heads are made of hardened high-tempered steel, ground to a double knife edge and are excellent for detailed carving and the most minute modeling. They work fine on a potter's wheel for shaving and detail work and, unlike the average wire tool the knife edge prevents "drag" in turning. The tools are available individually or in sets. There are 8 tools with 16 different heads in each set and they are made in three sizes: 6" which retails at \$5.95; 8" at \$7.95 and 10" at \$9.95. The sets come packed in a handy canvas roll for storage or hanging. The 6" individual tools retail at 75 cents each; the 8" \$1.00 and

the 10" at \$1.25. Every tool is fully guaranteed. For further information and free catalog write Crafttools, Inc., Dept. JA, 401 Broadway, New York 13, New York.

• • •

TIPS ON TAPE

Many teachers find **MYSTIK TAPE** as indispensable as thumb tacks. They use it for mending marking, labeling, framing, taping, decorating, sealing and reinforcing just about anything in the classroom. It comes in 13 beautiful colors and a variety of widths. A 4-page folder explaining the many uses of **MYSTIK TAPE** is available free to our readers. Write direct to Mystik Adhesive Products, Department JA, 2635 North Kildare Avenue, Chicago 39, Ill.

• • •

3-D LETTERS

A new line of 3-dimensional, plastic-ceramic composition letters for signs and exhibits has been introduced by Hernard Manufacturing Company. The new series of modern alphabets include a complete range of styles and sizes including 14 upper case and 8 lower case styles. Two types of letters will be of special interest to art and classroom teachers: (1) letters with hardened steel pins molded in back, enabling them to be attached firmly to any soft background with slight pressure in the way a



thumb tack is used. (2) Letters with sanded back for gluing to hard surfaces. Precision-molded of a super-strength composition, the new letters, it is claimed, will be 25% stronger than those which the firm had been producing. The letters have a smooth white tile-like finish which may be easily colored with any type of paint, lacquer, or show-card color. The new Hernard catalog and samples of 3-dimensional letters are available to you free by writing Hernard Mfg. Co., Department JA, 923 Old Nepperhan Ave., Yonkers, New York. •

A Frenchman

(continued from page 38)

general. We are interested here in the public, the average person who is sensitive to the appeal of art, the one who echoes the messages of the artists.

There are some dangers, however, in this contact with works of art and the art museum. The study of a masterpiece may make it intelligible to the mind but its meaning may escape the heart. And sometimes a teacher feels that in order to make it intelligible to a young person he must simplify it in some way, bring it down to the level of his pupil's intelligence. That is tampering with a work of art; better that whatever a young person cannot understand should still escape him than to receive it reduced to the level of his understanding.

Although it is through the use of his mind that many an adolescent has been able to approach art, he

must soon learn that the mind provides only an approach and that the greatest values of art are in the message spoken to the heart. Then works of art will lift him into a world of deep feeling and harmony. Art is no longer merely a source of intellectual satisfactions but becomes a source of emotional satisfactions, of joy in its purest form.

The amateur (using the word in its original sense of the lover of art) is the person whom the arts attract. He loves them because of a deep need; he makes them the framework of his life. But it is false to suppose that the practice of art is essential for anyone who wishes to understand art. The "Sunday painters" we see, practicing what they call "art," have not acquired in most cases the least idea of painting, nor does the work they do under the guise of "creating" bring them one step nearer true art. The "practicing amateur" is the widespread evidence of the lack of understanding that separ-

ates the artist from his public. He has come to replace the true amateur described above.

For there is a wide gulf today between the artist and the mass of the public. In this relationship to art at present something is not right. That explains the staging of exhibitions of the work of day-laborers, of mechanics, of all those who emphasize the fact that they are "non-professional" painters.

The public is not well enough educated to accept the painting which the true artists offer them. Not being able to enjoy the art which is placed before them, they make their own art and, since anything seems to be permitted, each one loudly proclaims the values of "his" art.

From then on this "practicing amateur" goes off at a tangent and forgets that if this creative activity does attain the status of art it is because it finds expression not in his mediocre pictures but in the fields that are on his level, in what



a new catalog

brushes by delta



designed especially for purchasing agents, art supervisors and art teachers who are directly concerned with the proper selection, use and care of school art brushes.

Its purpose: to give you clear and precise specifications and descriptions of the many types and grades of school art brushes, to point out their many uses and recommend the proper care which will insure longer life.

Referring to this catalog when writing brush specifications or placing orders will help you stretch your school dollar and get better use out of your school art brushes.

Write today on school stationery for your FREE copy of the 28-page "School Approved Brushes by Delta" catalog.

delta brush
mfg.
corp.

119 bleecker street
new york 12, n. y.

LEATHER *Craft* **PROJECTS**
EASY TO MAKE

Billfolds, belts, key cases, etc., simple and easy to make. Send for big 68-page OSBORN CATALOG No. 19. Only 25c for this giant, idea-packed and profit-making catalog. Also, 8-page supply folder free upon request.

Osborn Bros. Supply Co.
The House of Leathercraft
222 W. Jackson Blvd. Chicago 6, Ill.

Complete HANDICRAFT SUPPLIES
for the classroom

We carry a complete line of supplies for 21 different crafts. Materials, tools, patterns and instructions for all crafts available for immediate delivery. We offer you high quality merchandise at reasonable prices and prompt, efficient service.

Give us a try and we will do the best to place you on our list of satisfied customers.

Send for free listing or 25c for complete catalog

LEATHERCRAFT
METALCRAFT
WOODBURNING
CORKCRAFT
RUBBER MOLDS
SHELLCRAFT
BRAIDING
GLASS ETCHING
FELTCRAFT
READCRAFT
AMBERCRAFT
BLOCK PRINTING

DEARBORN LEATHER CO.
Dept. A-12, 8625 Linwood Ave., Detroit 6, M.C.

THE HISTORY OF WESTERN ART

presented in a unique set of 30 filmstrips, covering the time from the period of the Babylonians to the present. The only complete History of Art set available today.

Single frame edition \$85.
Double frame edition \$112.

For further information and complete catalog Write:
HERBERT E. BUDEK CO., INC.
Dept. J, 55 Poplar Ave., Hackensack, N. J.

Make Your Own Authentic MOCCASINS

Finest chrome leather. Sponge rubber innersoles. Complete kit & instructions. Boys' full sizes 5 to 12. Girls' 1/2 sizes 4 to 10. \$2.95 ppd. Money back guarantee. Special to Teachers—I Kit only \$1.50.

WOODLAND CRAFT
459 Pearl St. Laguna Beach, Calif.

Rhythm BAND

A new, attractive and very complete Teachers catalogue of rhythm band and pro band instruments, music and supplies. Free on request.

JACK SPRATT MUSIC CO.
Old Greenwich, Conn.

in olden days was the folk art. That activity, that lesser art which is characteristic of peoples not concerned with things intellectual, is genuine and is just as precious as great art. It is genuine just as is the art of the child, the pure overflowing of a heart filled with emotions which could find no other form of expression, without any esthetic philosophizing. It is in their very simplicity, their absence of ostentation, that such works of folk art are moving and infinitely precious. Are the canvases of "amateurs" to replace such treasures?

It is to re-establish the equilibrium between the artist and his public and to give to each his own function and therefore the possibility of full development, that art education is necessary. But art education, with all that it signifies, is possible only by beginning with the child. If it can have a place in the lives of many individuals, then art may again have for the generations which we are moulding the role it played in the greatest periods of civilization. •

Toledo

(continued from page 16)

students are given as many opportunities as possible to work creatively in different media. There is a strong tendency in students of this age to work independently but they do plan and work together on school activities with great enthusiasm, gaining a great deal in the vigor of their work in clear thinking and direct planning.

The boys' vocational school stresses advertising and techniques used in local commercial studios while the girls' school schedules design as it relates to other subjects in their vocational training. Ceramics is an elective. It is done for the sheer pleasure of doing.

For children of any age the quality of opportunity is important in their development. Our ultimate concern is to bring to all children all that the arts have to give toward a richer life. Our immediate concern is to help our teachers develop plans that will make this possible. •

FROM THE HEART OF THE LEATHER COUNTRY

FREE LEATHERCRAFT CATALOG

EVERYTHING YOU NEED IN LEATHER AND CRAFT SUPPLIES

READY-CUT BEGINNER'S KITS
LEATHER — SUPPLIES
PROJECTS — TOOLS — FITTINGS

TOP QUALITY — LOW PRICES
IMMEDIATE DELIVERY

WRITE FOR YOUR COPY OF OUR BIG CATALOG No. 9 TODAY!

THE LONGHORN COMPANY
P. O. BOX 6566 DEPT. 18 DALLAS 4, TEXAS

For You Free HAMMETT'S new CATALOG

Catalog lists all items needed for working in leather, wood, basketry, reed, pottery. Also weaving, block printing, metal craft, and bookbinding. Looms, books, and instruction aids are listed. Complete tools and supplies for school, home, shop crafts, and art courses.

J. L. HAMMETT CO., 266 Main St., Cambridge, Mass.
Please send me a free copy of your Catalog

Name
Address
My School is

When writing to advertisers, please mention
Junior Arts & Activities

CRAFT AND ART

- IS
- OUR
- BUSINESS!

Serving the craft and art field for over half a century, LeisureCrafts is proud of its record of quality, service, and price. Why not benefit from our vast experience and stocks? Complete program planning available.

All School ART & CRAFT SUPPLIES
Distributors of—
Makits leather kits & books
• PRANG • X-ACTO
• AMACO • SPEEDBALL
• DENNISON CREPE, ETC. • PYROCON

NEW! FREE!

Large Handbook of Handicraft Supplies sent free to schools or teachers when accompanied by name and address of school with which they are affiliated. Others send 25c refundable with first purchase of \$5.00 or more. Dept. JA-9

LeisureCrafts
528 So. Spring St. Los Angeles, Calif.



Gives students added thrill of accomplishment!

When you supply your classes with our Super-Brite MIRROR-Finish Aluminum and other specially-prepared craft metals, you give their projects the benefit of the best. Students are assured of a better start... the added pleasure of a superior result. Metal Goods Corporation's aluminum, brass, copper and stainless steel are a solid foundation on which to build up a stronger sense of achievement.

Available in circles (flat or preformed), in rectangles (flat or preformed), in bracelet blanks and other shapes... for etching, painting, hammering, stippling and other treatments... in making trays, coasters, bracelets, medallions, pendants, plaques and many different metal items... Metal Goods Corporation's craft metals are tops!

May we send you our descriptive literature and price list? No obligation, of course. Just drop us a postcard. You'll be pleasantly surprised at our reasonable prices for these high-quality metals.

Ask us about our new non-acid etching compound, SAFE-T-ETCH. It does away with dangers of acids.



WRITE TODAY FOR FREE BOOKLET:

"The New Way to Make Aluminum Trays and Coasters!"

"HEADQUARTERS FOR THE NATION'S FINEST CRAFT METALS SINCE 1935"



METAL GOODS CORPORATION
CRAFT DIVISION
METAL GOODS CORPORATION
614 ROSEDALE AVE.
ST. LOUIS 12, MO.

Sickroom

(continued from page 27)

to help the patients increase and solidify contacts with other children.

Arrangements were made with the Board of Education to have the child continue his studies by home instruction, a step which prevented any drifting apart which might come from the patient's falling behind his age mates in school. The physicians, while stipulating quiet activity, were as generous as possible in regard to visitors, allowing some even to the most ill. The social worker and psychologist encouraged the child to talk about, and helped him view more realistically, the barriers he saw between himself and his friends. The need for friends was also discussed with the patients' mothers, many of whom were at first reluctant to allow visitors.

Arts and crafts work was used to give specific experiences likely to lessen the gap between the child and his friends. Frank lures were used to bring other children into the patient's home. A fine quality of materials was supplied in sufficient quantity for work by both the patient and his friends. Oil paints, leather, metal and other materials which friends might not obtain easily elsewhere were given as well as the more prosaic water colors, crayons and papers. The patient was encouraged to invite friends in during the occupational therapist's visit to work as a group. In some cases these were formalized by the children into clubs with purposes which grew out of their work with arts and crafts materials. One such club exchanged scrapbooks with the neighborhood play group. Another dressed dolls for patients in the hospital's pediatric ward.

Certain arts and crafts activities which the child might pursue alone actually were given to increase the number of experiences he had in common with other children. Several of the traditional childhood pursuits which were too strenuous for the patient were adapted. Perhaps the most successful of these was the carpentry devised



help make their HANDS MORE CREATIVE with x-acto Knives and Tools

X-acto precision knives and tools help give your students' hands more creative "follow-thru." Because there's a specific, designed-for-the-job X-acto for many different school handicraft, art and shop needs... to help them do a better job—with their own hands. X-acto offers a complete line of unique tools, knives and interchangeable blades.



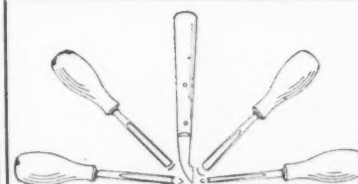
from 25¢ to \$30.
at dealers everywhere.



x-acto

Write today
for our new illustrated
28-page Catalog.

X-acto Crescent Products Co., Inc.
440 Fourth Avenue, New York 16, New York



IMPORTED GERMAN

Woodblock Cutting and Carving Tools for

students, instructors, amateur and professional sculptors. Available through your school, art-supply-house or direct from

FRANK MITTERMEIER
Importer

3577 E. Tremont Ave., New York, N. Y.

P. S. Send for free 8 page folder on woodcarving tools.

America's Best Source of Supplies for Vocational Education and Crafts Classes

Larson Leathercraft



COMPLETE STOCK
Everything from Beginners' Kits of READY CUT projects, to supplies and leathers for advanced hobbyists.

HIGHEST QUALITY
All materials, moderately-priced tooling leathers, calfskin, etc., top quality.

PROMPT SHIPMENT

Our established policy is to ship orders the same day we receive them.

J. C. LARSON COMPANY

820 S. Tripp Ave., Dept. 3202, Chicago 24, Ill.

GRUMBACHER
"4017"
**PURE CAMEL HAIR
WATER COLOR
BRUSHES**

*Guaranteed
to Point!*

- schools
- ceramics
- hobby craft

FULL SIZES

0	1	2	3	4	5
.19	.19	.20	.22	.24	.25
6	7	8	9	10	11
.28	.30	.35	.40	.50	.65
					12
					.75

WRITE TO YOUR SUPPLY DEALER FOR
GRUMBACHER SCHOOL BRUSH CIRCULAR

INSIST ON THE NAME
M. GRUMBACHER
INC.

484 WEST 34th STREET NEW YORK 1, N. Y.

For the 4th "R"

READING
'RITING
'RITHMATIC
'RT

specify
GRUMBACHER

ACADEMY WATER COLORS
are high grade rich water colors, finely ground for smooth even washes ... put up in long 3" tubes for use by professional artists, designers and art instructors, where economy is a factor.

The wide range of colors (47) in which they are available and their outstanding brilliance, makes them a most popular assortment for all water color and decorative uses.

At All Art Stores

M. GRUMBACHER

484 West 34th Street

New York 1, N. Y.

for cardiac patients unable to saw or pound nails. They were given a large assortment of wood cut in a variety of sizes and shapes which could be glued together with household cement to make ships, houses, bridges and other articles. Experiences in common were increased also by watching for and making available to the children current neighborhood fads. Kleenex flowers, shell and sequin jewelry each had its day.

Despite efforts to keep the patients in contact with other children, most continued to drift further and further away from their age mates. In discussing the situation the Home Care staff decided that although the steps taken by each worker had value they were totally inadequate as compensation for the thousands of day to day experiences with other children which the patient missed.

The chronically ill child has to adjust also to changes in his relationships to the members of his family. The family picture is always changed by a child's illness. The sick child may feel that illness makes him a baby again. He may see it as something which deprives him of his place as the "big boy," "father's helper" or whatever role gave him status. The mother may be terrified by the serious nature of her child's illness and become over-protective. She may find care of the child very taxing and at times resent him. Brothers and sisters are nearly always jealous of the attention paid the patient.

The Home Care staff tried to help the entire family maintain an organization in which each member played a constructive role. The physician discussed the restrictions of illness with parents and child in positive terms of family activities in which the child could participate. The social worker encouraged the child and his parents to air grievances and helped them work out solutions. She encouraged the mother to include the child in those home activities and responsibilities which were possible for him.

The arts and crafts program provided specific pleasant experiences for the family as a whole by including other members in certain

of the patient's arts and crafts activities. One mother took up painting with her son. Several fathers enjoyed helping their sons make paper mache and clay accessories for electric train sets. Enough materials were provided for brothers and sisters to participate in some of the arts and crafts work. Appropriate extra materials were often given to those too young or too old to share the patient's immediate interests. Arts and crafts work also provided opportunities for the child to contribute to family life by making pot holders, shelves, book ends and other useful articles. The Home Care team was able to handle problems concerning the family group better than those



concerning the child and his age mates. Most children on the program took an increasingly active role in family life as time went on. The staff felt that their success in this area was due in part to the fact that most families had a basic cohesiveness which was easier to work with than the increasingly unstable relationship between the patient and his friends.

Problems in Intellectual Development

A child's intellectual development is also made difficult by the physical and geographic limits imposed by a chronic illness. The healthy child obtains knowledge, learns to think and solve problems as he makes increasingly skilled use of

his faculties in an environment which gradually widens from home to neighborhood and community. The child with a long-term illness has the problem of developing intellectually in a setting which for a long period may not include more than his home or his bed.

The Home Care workers observed that many of the children on the program became increasingly lethargic, more and more dependent on such passive activities as radio and television experiences where they were primarily observers rather than participants.

Each worker encouraged the child and his parents to see the period of illness as one in which skills and interests for which there might not otherwise have been time could be cultivated. The types of interests and skills which a child might pursue profitably were indicated in the psychological test results which were available to all rheumatic fever patients. Having the child continue his education by home instruction and the efforts made to strengthen his contacts with other children were measures which brought more of the outside world into the home.

Arts and crafts work functioned mainly in relation to one phase of intellectual development — learning to think creatively. It is particularly adapted to cultivation of this ability since an art or craft is basically a creative activity, one in which the individual's faculties are used in an integrated fashion to produce something which is an expression of his personality.

Repeated experiences of this type increase an individual's ability to think imaginatively and make him the sort of person who reacts to his surroundings rather than accepting them passively.

The development of the ability to think creatively is implicit in most of the arts and crafts activities discussed in connection with emotional and social problems. The free, experimental approach to a variety of new and scrap materials gave the children many opportunities to explore their potentialities.

Some patients showed marked prog-

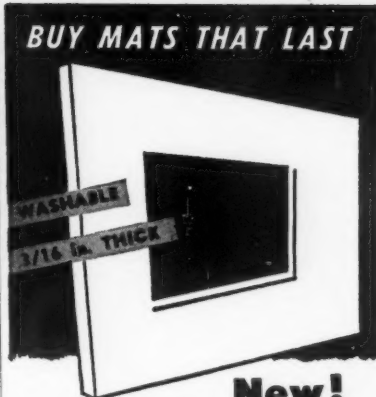


- This colorful and fully illustrated manual brings you suggestions and new ideas for the use of chalk pastels and charkole in your daily teaching.

- ✓ POSTERS ✓ LANDSCAPES
- ✓ FREE EXPRESSION ✓ PORTRAITS
- ✓ SKETCHES ✓ STILL LIFE
- ✓ MURALS ✓ CHALK TALKS

- Sent Free To Teachers (all others 25c). Write for your copy today
- stating name of your school and your teaching position. Address
- Dept. 11.

WEBER COSTELLO COMPANY
CHICAGO HEIGHTS, ILLINOIS



Super Mats

a professional look for your exhibits

Make your school exhibits look more professional with Mats by Rosequist . . . and end the expense of constantly buying new ones. These thick, strong mats give pictures a new look . . . won't warp, wilt or dog-ear. If soiled in handling, a damp cloth will make them look fresh again. Available in off-white or colors. Even borders for vertical or horizontal pictures.

Write today for folder and prices. Special discount to schools.

IVAN ROSEQUIST
18 South Convent St., Tucson, Arizona



Alabastine

DRY ART COLORS



Brilliant, opaque art colors . . . at lower costs, because they are dry. Pour what you need from the handy spout, and mix with water . . . no waste, no spoilage. Ground for easy blending, smooth free flow, quick drying. Perfect for posters, murals, all school art projects. Non-toxic . . . harmless to skin and clothing.

AVAILABLE FROM YOUR SCHOOL SUPPLY DEALER IN 13 STRIKING COLORS PLUS BLACK AND WHITE

Manufactured by

ALABASTINE PAINT PRODUCTS

2671 W. Grand Avenue, Chicago 12, Illinois
Division of Chicago Bronze and Color Works



PLASTICS

for arts and craft
schools

BULK PLASTICS Order your plastic supplies from our wide range of materials. All types of plastic in stock. Lowest prices on scrap. Most sizes, shapes, colors immediately available. Send for free catalog and price list.

PLASTIC PROJECT KITS Twenty-three different project kits available. Each contains working plans and all plastic required for project. Projects include lamps, jewel boxes, novelties, etc. Send for free catalog and price list.

PLASTICS TRAINING COURSE A new plastics fabrication training course. Twenty-seven manuals. Covers all phases of fabrication, casting, lamination, internal carving, etc. All plastics and basic working supplies furnished with the course. Ideal training course for art and craft instructors.

10% DISCOUNT TO RECOGNIZED SCHOOLS

All Plastics shipped Postpaid
INTERSTATE TRAINING SERVICE

WRITE TODAY!

INTERSTATE TRAINING SERVICE
Dept. C49 J
Portland 13, Oregon

Dear Sirs: Please send me:

- ☐ Free Catalog and Price List, Bulk Plastics
- ☐ Free Catalog and Price List, Plastic Project Kits
- ☐ Free Folder, Plastics Training Course

Name:

Address:

City: Zone: State:

School:



**NEW LIST
ART FILMS**

Send today for new alphabetical list of all ART films in our library with rental & sale prices.

Dept. J
INTERNATIONAL FILM BUREAU, INC.
57 E. Jackson Blvd. Chicago 4

FREE CURRICULUM MATERIALS

The live curriculum materials you need to supplement and vitalize textbook teaching are listed, classified, and indexed in the

**New 1953 Elementary Teachers Guide To
Free Curriculum Materials**

Authoritative, comprehensive and easy-to-use. Available for \$4.50 on 30 day approval.

Educators Progress Service, Dept. JAA, Randolph, Wis.



Embroider **STAMPED LINENS**
Buy Direct from Manufacturer and Save

**FREE
28-Page
CATALOG**

Hundreds of designs for cutwork, applique, cross-stitch, crochet, etc. — stamped on Seamless Tubing Pillow Cases, Show Sheets, Scarfs, Luncheon Sets, Handkerchiefs, Show Towels, Fancy Aprons, Baby Articles, etc. Also sets for Textile Painting. Write today for free catalog.

MERRIBEE ART EMBROIDERY CO.
Dept. 138 22 West 21st St., New York 10, N. Y.

**AT LAST! SOMETHING NEW and SENSATIONAL in
CHRISTMAS CARDS**

**MAKE
Extra
MONEY
FAST**

Superb Satin Velour & Metallic Show Rich New Cards never before offered. Amazing Value! Gets Easy Orders FAST! Pays up to 100% Cash Profit. Big Line. **FREE** Samples of 30 Gorgeous Christmas Cards with Name for \$1.00 up. New magic GLO-IN-THE-DARK Tree Ornaments, Personalized Matches, Stationery, Gifts. Several \$1.00 Boxes ON APPROVAL.

50 for \$1.50
With Name **FREE** Samples

Pure Greetings, 2801 Locust, Dept. 3136-L, St. Louis 8, Mo.

ress in ability to work creatively. A 12-year-old boy who at first drew stiff little pictures on metal foil was in six months twisting the material into intricate ships, wagons and planes. A boy who was slow to participate in any arts and crafts activity became ingenious in the use of scrap material, building minutely detailed houses from match sticks, and trains from milk cartons. The girl who progressed from conventional felt purses to her own stuffed dolls was another case in point.

Progress was on a minute scale with a few of the children. One 14-year-old girl, for example, after seven months of arts and crafts, selected the colors, the size and shape for a felt bag she wanted to make. This behavior was progressive in the light of her former insistence that the worker make such decisions for her. Most of the children who made little progress were either seriously disturbed emotionally or were of low mentality. Progress in creative arts and crafts work with the former usually came only with intensive help from the social worker or psychologist. The improvement of the few retarded children seemed to depend less on workers in these areas and more on arts and crafts since they tend to handle manual skills better than verbal ones.

Sharp variations in a child's willingness to work creatively were occasionally observed. An apparent lessening of this ability usually accompanied downhill course of the disease. A leukemic patient gave up painting her own pictures for crayons and color books as her physical condition deteriorated. A 12-year-old rheumatic fever patient, who had given up copying calendar pictures for his own original oil paintings, returned to the calendars with reactivation of rheumatic activity. In such instances the child was not pushed but was allowed to do as he liked with the worker making any decisions requested. One social worker advanced the idea that there were times when a patient, worried with good reason about his illness, found security in doing something "easy" and in having a worker act protectively by making some decisions for him.

Nearly all the children made some progress in development of the ability to think creatively about arts and crafts work. It was difficult to tell whether a child carried this skill over into other situations. An encouraging indication that they did was the fact that after six months to a year on the program the majority appeared to spend less time in idleness or passive recreations like radio and television and

(continued on page 50)



MURAL PAINTING

EASEL PAINTING

FINGER PAINTING

SCREEN PRINTING

Third grade children using **Nu Media**

IN **ONE** ALL-PURPOSE SCHOOL PAINT

Nu Media

gives you all the qualities you need
for stimulating results in:

FINGER PAINT in a wide range of 15 brilliant colors. No starch, soap, or grease in **Nu Media**. No special finger paint paper needed — white wrapping paper is excellent.

EASEL PAINT that will not run or drip. And you need only one brush regardless of the number of colors used when you use **Nu Media**.

SCREEN PRINTING: clean, easy to use, economical and new. Gives youngsters in lower grades the thrill and experience of screen printing.

NEW CERAMIC GLAZES from **Nu Media**. Now you can make your own glazes. Simply mix together one part **Nu Media**, two parts borax, and four parts water. This glaze can be applied directly to leather hard clay. Such one-fire glazes are becoming popular with busy teachers in that they save time. Bisque firing is not necessary. It has a handy, wide firing range from cone 015 to cone 05. Most teachers are firing it at about cone 07. **Nu Media** glaze is applied just like any other glaze. Your pupils can successfully mix and apply it to either green or bisque ware. Try the different colors of **Nu Media** to gain different effects. For example the brown results in a striking aventurine effect.

NON-TOXIC

ECONOMICAL

VERSATILE

Write today for your free 24-page booklet, **Nu Media**, giving new and thrilling art experiences this all-purpose paint offers you.

WILSON ARTS AND CRAFTS

Dept. B

FARIBAULT, MINNESOTA

SEPTEMBER, 1953

ART FOR YOUNG AMERICA

Newly streamlined & Enlarged!

The most widely-used book of its kind—now bigger and better than ever! The enlarged edition has been rewritten to conform with the latest theories of art education. . . there are more and better illustrations . . . It has been organized along the best-accepted course plan for JUNIOR HIGH SCHOOL level. Skillfully combines creativity, appreciative experiences and functional use of art knowledge into one unified . . . Provides a rich activity program. Reproduces a wide selection of paintings, sculpture and other art media—many in full color. By Nicholas, Trilling, Lee & Stephan (edited by W. G. Whitford) . . . \$3.20
Encircle Book #1 in Coupon.

ART EDUCATION FOR SLOW LEARNERS

A new book with remarkable observations and conclusions from a 3-year study of thousands of mentally-retarded children. Reveals most efficient teaching methods and modes of expression common to these children . . . tells how they learn and how to encourage their progress. Contains student illustrations in 2 and 3 dimensions. By Galtiskell . . . \$1.75
(Book 2 in Coupon)

MEANINGFUL ART EDUCATION

A detailed, well-illustrated study of the philosophy behind art education . . . compares older concepts with a dynamic new concept of MEANINGFUL child art. Examines art practices in terms of philosophical, psychological and sociological importance. Encourages a child to "mean" what he creates by providing vivid experiences to be expressed through the mediums of art. By Landis . . . \$4.00
(No. 3 in Coupon)

ART EDUCATION IN THE KINDERGARTEN

Presents important discoveries from a survey of over 1000 children . . . the significance of kindergarten art education; art expressions of kindergarten children; physical setting, materials and subject matter for kindergarten art activities. Includes motivation and guidance of kindergarten children performing art activities. Well illustrated. By Galtiskell . . . \$1.50
(No. 4 in Coupon)

ART AND THE CHILD

A truly engaging book! Relates the author's discoveries and experiences in freeing children's powers of self expression. Avoids telling directly how to teach, but shows how the author does it. By Richardson . . . \$4.00
(No. 5 in Coupon)

SELF-EXPRESSION THROUGH ART

A wonderful aid in teaching and evaluating creative art of children. Tells how to carry out the art program and suggests activities for every month of the school year. By Harrison . . . \$4.00
(No. 6 in Coupon)

CERAMICS FOR THE POTTER

The authoritative book on the craft! Full of practical, precise, technical information—also much to broaden, stimulate and inspire. Answers questions in language the student can understand. By Home . . . \$4.50
(No. 7 in Coupon)

CHILD ART

By Viola . . . (No. 8 in Coupon) . . . \$4.00

ART AND CRAFTS IN OUR SCHOOLS

By Galtiskell . . . (No. 9 in Coupon) . . . \$1.75

FREE
Examination

Chas. A. Bennett Co., Inc.
703 Duroc Bldg., Peoria, Ill.

Send book(s) 1 2 3 4 5 6
7 8 9 (Encircle which)

☐ \$...enclosed. ☐ Send COD. ☐ Send for exam.

Name

Address

City..... State.....

Sickroom

(continued from page 48)

more time reading, collecting, playing games and in arts and crafts.

In conclusion, it is important to remember that the chronically ill child is still a growing child with all his problems of growing up complicated by illness. Arts and crafts activity is important to him because it is one of the few pursuits of normal childhood in which he is able to engage. It has to be used more intensively in working out his developmental problems than would be the case if he were healthy.

Some of the chronically ill child's problems are more readily worked with through arts and crafts than others. It appears to be most effective for emotional problems with children under 8 and for older ones who have some innate creative ability. It seems to have little benefit in this area for children whose interests prior to illness had been in social contacts and the outside world. Arts and crafts did not seem to provide a sufficiently strong tie between a patient and his friends to compensate for the great number of daily experiences in common which well children have. It was more successful in bringing the family closer together. Arts and crafts appeared to have some value in the intellectual development of all the children in giving them experience in creative thinking.

On the Home Care Program arts and crafts work was one of a number of ways in which the child was helped with his problems and it was closely related to the medical, social and psychological approaches. At times a child's art and craft work reflected his progress with workers in these areas. At times other workers saw progress which could be ascribed to arts and crafts activities. In most cases the patient's improvement could be attributed more accurately to the work of the team as a whole — with arts and crafts, like the work in other fields, made increasingly effective by the integration of all the worker's efforts. *

Educational Music Materials



**RHYTHM, CHORAL
and PRE-BAND**

Make music exciting to children with interesting new material, new ideas from E.M.B. You get the most material, the best material and get it quickest from E.M.B. — rhythm, pre-band, music stories, folk dances, singing games, work books, children's operettas, choruses.

Educational Music Bureau provides school music materials for all ages, all occasions, all needs, all grades of difficulty.

Write for your copy of the big, new 1952 E.M.B. GUIDE. It is the most complete listing of school music materials of all publishers available.

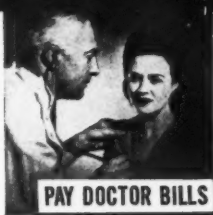
**EDUCATIONAL MUSIC
BUREAU, Inc.,**

30 E. ADAMS ST., CHICAGO 8, ILLINOIS

Need Money? TEACHERS

Can Borrow \$50 to \$600 *by mail.*

No One to See! No Cosigners Needed!



PAY DOCTOR BILLS



PAY OLD DEBTS



PAY INSURANCE

JUST RUSH APPLICATION AND NOTE BELOW FOR AMOUNT YOU NEED

Here is a confidential loan service for teachers who need money to further their education, to pay pressing bills and protect credit ratings. The cash is here for you now for any purpose. Just sign the short application and note below and mail it to us. Your request will receive immediate attention!

Now 4 REASONS WHY MORE AND MORE TEACHERS ARE USING THIS LOAN SERVICE

- 1 Teacher loans are made on a note only—no cosigners, no endorsers. No mortgages on car, furniture or personal property. School board, friends, merchants, will not know you are applying for a loan.
- 2 Convenient monthly installments pay loan out of future earnings. Payments budgeted to fit your income. Entire loan can be repaid at any time and you pay only for the time you use the money—no longer!
- 3 No principal during summer vacation. If your salary stops during the summer vacation, payments on principal stop also. This is an extra service of special value to teachers offered by State Finance Company.
- 4 The loan is made by mail from the privacy of your own home. You see no agents or credit managers—only you and we know about it. We guarantee strict privacy.

Yes, no matter where you live or teach, whether you are married or single, find out today how you may solve your money problem by mail. Today, this minute, fill out and mail the short Application and Note below. That's all you have to do. We'll speed the cash on its way to you as soon as they are approved. We guarantee satisfaction always. Our fifty year old organization is licensed and supervised by the Nebraska Banking Department. You can deal with us in complete confidence at Nebraska's fair interest rate. Select the amount you need from the chart below, then rush Application and Note.

CHOOSE THE PLAN THAT FITS YOUR BUDGET					
	Cash Loan You Get	12 Payments	15 Payments	18 Payments	20 Payments
SELECT	\$100	\$10.07	\$ 8.40	\$ 7.29	\$ 6.75
AMOUNT	200	20.09	16.73	14.53	13.43
YOU WANT	300	29.94	24.93	21.60	19.95
TO BORROW	400	39.39	32.70	28.26	26.05
	600	57.54	47.50	40.82	37.46

Interest is figured at 3% per month on loans up to \$150. If the loan is over \$150 interest is figured at 3% per month on the first \$150 and 2 1/4% per month on that part over \$150 and not in excess of \$300 and 1% per month on any remainder of such unpaid principal balance. These rates are in accordance with the Nebraska law.



Old Reliable Company,
Over 50 Years of Service.

STATE FINANCE COMPANY

410 KILPATRICK BLDG.
OMAHA 2, NEBRASKA

FILL
OUT
AND
MAIL

FOR \$50 to \$600 - CUT OUT AND MAIL TODAY!

To State Finance Company, Dept. E-154
410 Kilpatrick Bldg., Omaha 2, Nebraska

Please accept my application for a loan. It is understood that after the loan is made I can return the money to you within 10 days and there will be no charge or cost whatsoever.

Amount you want to borrow (include present balance, if any) \$..... On what date of month will your payment BE IN OUR OFFICE?.....

Age..... Amount earned per month..... Number of months you receive salary.....

Name and address of school you teach.....

How long with present employer..... Previous employment.....

Husband or wife's employment..... Salary per month \$.....

To whom are payments on auto made? (Name)..... Town.....

Bank you deal with (Name)..... Town.....

Amount you owe bank? \$..... Monthly payments? \$.....

What security on bank loan?.....

List below OTHER Loan or Finance company (or person) you NOW owe on a loan:

\$..... to (Name)..... (Add.).....

Pay rent or real estate payment to? (Name)..... Town.....

Purpose of loan.....

The following are all the debts that I have:

Full Amount I Still Owe	Paying Per Mo.	To Whom Owed	Address
\$.....	\$.....
\$.....	\$.....
\$.....	\$.....

FILE INFORMATION ONLY — Please list below relative information for our confidential files

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here..... Street..... Address.....

Town..... County..... State.....

NOTE	Amt. of loan	1st pmt. due date	Final pmt. due date	Prin. and Int. pmt. in..... Mo. pmts. \$.....	Final pmt. equal in any case to the unpaid principal and int.	Omaha, Nebraska Date.....
------	--------------	-------------------	---------------------	---	---	---------------------------

Agreed rate of interest: { 3% per month on that part of the unpaid principal balance not exceeding \$150 and 2 1/4% per month on that part over \$150 and not in excess of \$300 and 1% per month on any remainder of such unpaid principal balance; computed on the basis of the number of days actually elapsed, a month being any period of 30 consecutive days.

In Consideration of a loan made by STATE FINANCE CO. at its office in Omaha, Nebraska, in the principal amount above stated, the undersigned promise to pay to said company at its above office said principal amount together with interest at the above rate until fully paid.

Payment of principal and interest shall be made in consecutive monthly payments as above indicated beginning on the stated due date for the first payment and continuing on the same day of each succeeding month to and including the stated due date for the final payment.

Default in the payment of any instalment of the principal or charges, or either, shall at payee's option, without notice, render the then unpaid balance due and payable.

It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of the State of Nebraska.

This note and any evidence of security accompanying it are subject to acceptance by the payee at its office located as shown above. It is understood that if the loan is not approved, this note and any evidence of security accompanying it will be promptly returned to the undersigned.

NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.

PERSONAL
SIGNATURES
REQUIRED

(If married, both husband and wife must PERSONALLY sign)

RETURN THIS FORM PROMPTLY TO AVOID DELAY IN COMPLETING YOUR LOAN



Doing what comes *Naturally*

YOUTH RESPONDS TO THE BREATH-TAKING BEAUTY AND COLOR IN NATURE AND THE WORLD AROUND HIM. IT SETS HIS INSPIRATION AFLAME—TRANSLATES HIS CREATIVE ENERGY INTO SELF-EXPRESSION.

CRAYONEX CRAYONS MATCH THE MOOD OF EXUBERANT YOUTH. **CRAYONEX** IS TOPS IN EASE OF ATTAINING BEAUTY—EASIEST FOR THE CHILD TO USE—MOST PLEASING IN COLORFUL RESULTS—MOST

POWERFUL IN SPONTANEOUS CREATIVE EXPRESSION.

CRAYONEX COMES IN ALL SIZES, ALL COLORS, ALL PACKINGS.

WHEN YOU ORDER, DON'T SAY "CRAYONS" SAY **CRAYONEX**—The "EX" stands for "EXTRA" value!

Send for Free Ideas on Creative Crayonex projects Dept. JA-27



THE AMERICAN CRAYON COMPANY SANDUSKY, OHIO NEW YORK

